A

NEW GRAMMAR

OF THE

Engliſh Language;

OR,

AN EASY INTRODUCTION

TO THE

ART OF SPEAKING AND WRITING ENGLISH WITH PROPRIETY AND CORRECTNESS:

THE

WHOLE LAID DOWN IN THE MOST PLAIN AND FAMILIAR MANNER,

AND

CALCULATED FOR THE USE, NOT ONLY OF SCHOOLS, BUT OF PRIVATE GENTLEMEN.

By D. FENNING,

AUTHOR of the Royal Engliſh Dictionary (publiſhed by the King's Authority).—The Schoolmaſter's Companion in the Knowledge of Arithmetic.—The Univerſal Spelling-Book.—The New Spelling Dictionary.—The Britiſh Youth's Inſtructor; or, A New and Eaſy Guide to Practical Arithmetic.—The Ready Reckoner, being correct Tables of Accompts ready caſt up.—The Young Man's Book of Knowledge.—The Young Meaſurer's Complete Guide.—The Youth's Familiar Guide to Trade and Commerce. And the Young Algebraiſt's Companion.

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Sarah Thompson
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PREFACE.

CONSIDERING the great number of English Grammars that have already been offered to the Public, it will naturally be expected, that I ſhould explain the motives that induced me to trouble the world with another Treatiſe on the ſame ſubject. When I had the honour of being employed as a Schoolmaſter——(for notwithſtanding the ſneers of ignorant Coxcombs, if the honour of any profeſſion is to be meaſured by its utility and its importance to Society, there is no employment more honourable than that of a Schoolmaſter)——I drew up ſeveral works for the inſtruction of youth in the Engliſh tongue, and among others, the ſubſtance of the following Grammar. Theſe works I contented myſelf, for ſome time, with uſing in my own ſchool; and I had the ſatisfaction to obſerve, that the uſe of them was attended with equal eaſe to myſelf, and advantage to my Scholars. Some of them were afterwards communicated to the public, and were ſo generally and highly approved, that many of the moſt eminent Schoolmaſters in the kingdom ſtrongly importuned me to publiſh my Grammar. In In compliance with their deſire, I put the finiſhing hand to that work, and I here deliver it to the public with all that deference and reſpect which becomes an individual when addreſſing himſelf to ſo great and auguſt a body.

In compoſing this Grammar the reader will perceive, that I have ſtrictly adhered to the old terms and the old diviſions, being fully convinced of the juſtneſs of *Mr. Johnſon's* obſervation, that it is a very trifling, as well as a very dangerous ambition, to attempt to teach arts in a new language. In treating of the *Conjugation of Verbs* I thought it moſt adviſeable to preſent the Scholar with an active and a paſſive verb connjugated, without interruption, through all the moods, tenſes, numbers, and perſons; a thing which I do not remember to have ſeen in above one or two other Engliſh Grammars.

In the article of *Syntax*, I have endeavoured to be full, without being tedious, becauſe I conſider it as the moſt important part of Grammar, and that in which the generality of writers are moſt apt to err. I own, indeed, that the conſtruction of our language is ſomewhat irregular, and not very eaſily reducible to rules; and this, I imagine, is the principal reaſon, why ſome Grammarians have omitted it entirely. *Mr. Johnſon* has compriſed it in ten or twelve lines. *Dr. Prieſtley* has deſpatched it in leſs than three pages; though the notes and obſervations at the end of his Grammar may ſerve, in ſome meaſure, to ſupply that defect. But *Dr. Lowth*, who ſeems to have undertaken his Grammar chiefly with a view to explain the rules of Syntax, has, partly in his text, but ſtill more in his notes, treated the ſubject in ſo clear and comprehenſive a manner, as to leave little to be done by ſucceeding Grammarians. Nevertheleſs it appears to me that the Grammars of theſe two laſt Gentlemen are much fitter for men of letters, than for Youth at School.

To impreſs the rules of Syntax the more deeply in the reader's memory, I have added to this part ſome examples, in which the conſtruction, as well as the etymology, of every word is carefully explained. Where any word occurs oftener than once in the ſame example, a reference is made to the former explanation: but no reference is made from one example to another; every example being complete within itſelf, and containing a full and diſtinct account of every word of which it is compoſed.

For the rules reſpecting the arrangement of words, I am chiefly indebted to *Lord Kaimes's Elements of Criticiſm*; a work which ſhews the Author to be poſſeſſed of equal delicacy of taſte, and ſolidity of judgment.

Rhetoric, I know, is no part of *Grammar*, properly ſo called; the latter teaching only plainneſs and propriety; the former paving the way to elegance and dignity. But I imagined that a ſhort account of the principal *Tropes* and *Figures* of *Rhetoric* would be no unpleaſing addition to my Grammar, as it would ſerve to relieve the reader from that languor which is uſually occaſioned by the dryneſs of grammatical diſquiſitions. Such an

account I have therefore given, from *Dodſley's Preceptor*, who has copied it from *Blackwell's Introduction to the Claſſics*; and to either of theſe I refer ſuch of my readers as are deſirous of being more thoroughly acquainted with the Rules of Rhetoric.

In my quotations under this head, the reader will obſerve that I have taken ſome of them from tranſlations of the Greek and Latin Claſſics. I am ſtill, however, of my former opinion. I think it poſſible for a perſon to be a complete Maſter of the Engliſh tongue, without troubling himſelf with any other language whatever. But I look upon a good tranſlation of a Greek or Latin Claſſic, ſuch as *Pope's Homer*, or *Dryden's Virgil*, to be as truly an Engliſh book, as *Milton's Paradiſe Loſt*, or *Young's Night Thoughts*.

In my quotations in general, I had an eye, not only to their being applicable to the rules they were intended to exemplify, but alſo to the elegance of ſtyle, and the beauty of ſentiment they diſplayed, and the purity of the moral they inculcated. They may, therefore, be conſidered not merely as illuſtrations of the Rules of Grammar, but likewiſe as ſpecimens of fine writing, containing the moſt excellent precepts of morality; and as ſuch they are very proper, eſpecially the longer ones in the article of Rhetoric, to be preſcribed as leſſons to the more advanced Scholars, to improve them in the art of reading.

There are ſome things to be found in other Grammars, which are purpoſely omitted in this. Theſe are *Tables of Words differently accented, and Catalogues of ſuch as have ſimilar ſounds, but different ſignifications*, together with *examples of bad Engliſh*. The two firſt of theſe are to be found in my *Spelling-Book*; and I never underſtood, that the uſe of a Grammar was to ſuperſede the uſe of a *Spelling-Book*. As to examples of *bad Engliſh*, I not only think that they make a very aukward appearance, but I am even of opinion, that they may have a very bad effect. They are more likely to perplex a young Scholar, and to confirm an old one in error, than to direct the judgment of the one, or correct the bad habit of the other. The only plauſible argument I ever heard urged for the uſe of theſe examples is,

that they are formed upon the ſame plan with *Clarke's* and *Turner's Latin Exerciſes*. But this argument, however ſpecious, is founded upon a miſtake. The words in *Clarke's* and *Turner's Exerciſes*, though put out of the order of conſtruction, are ſtill Latin Words; whereas the words in ſome of the examples of *bad Engliſh*, which I have ſeen, are neither Engliſh, Iriſh, Welch, nor Scotch words, nor words of any other language.

Bad Engliſh is ſaid to conſiſt either in falſe ſpelling, or in falſe conſtruction. The beſt method to ſupply the firſt of theſe is, for the Maſter, or ſome of the higher Scholars, to dictate occaſionally a ſentence or two from any book to the lower Scholars, and there is no fear but, in copying down the words, they will be guilty of many inſtances of falſe ſpelling. And to ſupply examples of falſe conſtruction, they may be accuſtomed to write letters to the Maſter, or to one another, when they will frequently err againſt every rule of Syntax. And I can truly ſay from my own obſervation, that a child will attend more carefully to the correction of an error made by himſelf, than to the correction of one made by another.

I mean not to preſcribe to any Maſter in what Manner to uſe this Grammar. I only beg leave to mention my own manner of uſing it; and as that was attended with uncommon ſucceſs, it may be deemed not unworthy of being adopted by others. As ſoon as a child was capable of reading tolerably, and of obſerving the proper ſtops and pauſes, (which two things he always learned from the Spelling-Book) I put him into *Etymology*, which I made him read over from beginning to end, all but the derivation of words, which I reſerved as one of the laſt parts of Grammar. I then brought him back to the beginning of Etymology, and made him read over the declenſion of Nouns and Pronouns, and the conjugation of Verbs ſo frequently, that at laſt he, in ſome meaſure, committed them to memory. I then every day preſcribed him a ſhort leſſon in ſome eaſy book, and made him endeavour to ſhew to what part of ſpeech every word belonged. Still he continued to give a ſecond or third reading to the other parts of Etymology, in order to acquire a more perfect knowledge of the whole.

When he was able to point out with eaſe every part of ſpeech in the leſſon preſcribed him, I put him into *Syntax*, which I made him read over, as he had done Etymology, from beginning to end, excepting the *additional Remarks*, which, like the derivation of words, I conſidered as one of the laſt parts of Grammar. After he had read Syntax twice or thrice over, I made him begin to explain the conſtruction of ſentences in the leſſons that were ſet him. I now likewiſe cauſed him to read over, with care, the *Derivation of Words*, and the *additional Remarks*, in order to give him a more comprehenſive view, as well of Etymology as of Syntax. Thus he advanced by quick degrees, till in the ſpace of a year, and ſometimes in leſs, according to his capacity, he had made himſelf maſter of the two moſt eſſential parts of Grammar, without interrupting any of the other branches of learning.

With regard to *Proſody*, I ſeldom put any of my Scholars into it, until they were pretty far advanced in their learning. Then, indeed, I made them give it a careful peruſal, and at the ſame time obliged them to read, every day, a leſſon in Poetry. In fact, I have obſerved, that the reading of Poetry is the moſt effectual way of learning to read even Proſe well. No man can read well without underſtanding the quantity of ſyllables. But the quantity of ſyllables can be learned, with accuracy, from the poets only. The reading of Poetry, therefore, is the beſt method to acquire the art of reading with propriety and grace. With reſpect to Rhetoric, I never preſcribed it to my Scholars as a taſk; I have ſometimes given it them by way of amuſement.

As this Grammar is intended chiefly for the uſe of Engliſh Schools, I have endeavoured to expreſs myſelf with as much plainneſs and ſimplicity as poſſible; and, though I hope my Style is ſufficiently ſmooth, I have always preferred perſpicuity to elegance.

ADVER-

ADVERTISEMENT

TO THE FIRST EDITION, BY THE EDITOR.

THE following Grammar was put into my hands, in Manuſcript, by the Bookſeller, with a requeſt that I would examine it carefully, and prepare it for the preſs, but not make any alteration in it without an evident neceſſity. Happily my own judgment concurred with the Bookſeller's deſire; for, upon peruſing the work with the greateſt attention, I did not find a ſingle page that I could wiſh to ſee altered. If any Gentleman, however, ſhould be of a different opinion, and think that the work is ſtill capable of improvement, it will be conſidered as a particular favour if he will ſignify his ſentiments in a letter addreſſed to the publiſher, and a proper uſe ſhall be made of his hints in the next edition.

THE

THE

EDITOR's PREFACE

TO THE SECOND EDITION.

IN conſequence of the foregoing Advertiſement, I have been favoured with letters from many Gentlemen; ſome of them expreſſing their entire approbation of the work, and declaring it to be, for the uſe of Schools, the beſt book of the kind hitherto publiſhed; and others, though profeſſing, in the main, the ſame ſentiments as to the merit of the performance, yet ſuggeſting ſome hints towards its further improvement. To both theſe ſets of friends, I take this opportunity, as well in my own as the publiſher's name, to return my moſt ſincere acknowledgments. That the approbation of the former has not been altogether ill-founded, the ſale of a very large impreſſion of the work in a little more than a twelvemonth, is, at once, a pleaſing and irrefragable proof; and that a proper regard has been paid to the hints of the latter, will appear from a peruſal of this new edition, which, it is hoped, will be found ſtill more deſerving, than the firſt, of the good opinion and encouragement of the public.

ADVER-

ADVERTISEMENT

TO THE THIRD EDITION.

THE Editor has nothing farther to obſerve with regard to this third edition of *the New Grammar of the Engliſh Language*, than that, by the advice of ſome of the moſt eminent School-maſters in and about London, and in order to expreſs his gratitude to the inſtructors of Youth in general for the very favourable reception they have given to the two former editions, he hath conſiderably enlarged the examples in the article of Rhetoric; ſo as to render that part of the Work more fit to anſwer one of the ends, which the Author declares in his preface he had in view in compoſing it, namely, the making it conſiſt of a number of excellent paſſages, that might be preſcribed as leſſons to the more advanced Scholars, to improve them in the art of reading.

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BRITISH 3 OC74 MUSEUM

A NEW

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GRAMMAR

OF THE

ENGLISH LANGUAGE.

INTRODUCTION.

Q. WHAT is *Grammar?*

A. *Grammar* is the *Art* of communicating our thoughts by words in the plaineſt and moſt intelligible manner.

Q. Why is it called an *Art?*

A. Becauſe it conſiſts of certain rules.

Q. What are theſe rules?

A. The obſervations of ingenious men upon the works of the beſt writers.

Q. Why is it ſaid to be the *Art* of communicating our thoughts by *words?*

A. Becauſe there are other methods of communicating our thoughts, ſuch as *looks*, *geſtures*, *painting*, &c.

Q. Into how many parts is *Grammar* uſually divided?

A. Into four.

Q. What are they?

A. *Orthography*, *Etymology*, *Syntax*, and *Proſody*.

Q. Do not ſome Grammarians make a fifth diviſion?

A. Yes, *Orthoepy*, or the art of pronouncing words rightly; but that is always comprehended under *Orthography*.

PART I.

CHAP. I.

ORTHOGRAPHY.

Q. WHAT is *Orthography?*

A. *Orthography*, ſtrictly ſpeaking, is the art of writing words rightly; but, as I juſt now ſaid, it likewiſe includes the art of pronouncing them properly. Mr. Johnſon calls it the art of combining letters into ſyllables, and ſyllables into words.

Q. What are the firſt Elements of language?

A. *Letters.*

Q. What are the conſtituent parts of it?

A. *Syllables*, *Words*, and *Sentences.*

Q. How many letters are there in the Engliſh language?

A. Twenty-ſix, viz. A, a; B, b; C, c; D, d; E, e; F, f; G, g; H, h; I, i; J, j; K, k; L, l; M, m; N, n; O, o; P, p; Q, q; R, r; S, ſ; T, t; U, u; V, v; W, w; X, x; Y, y; Z, z.

Q. How are theſe letters divided?

A. Into *Vowels* and *Conſonants.*

Q. What is a *Vowel?*

A. A letter that can be ſounded diſtinctly by itſelf.

Q. What is a *Conſonant?*

A. A letter that cannot be ſounded diſtinctly by itſelf, but, in order to be properly heard, muſt be joined with a vowel.

Q. How many vowels are there?

A. Six, as, *a*, *e*, *i*, *o*, *u*, *y*.

Q. Is *y* always a vowel?

A. No; at the beginning of words it is a conſonant, as *yet*, *yes*, *young*, *yellow*. In the middle and at the end of words, it is a vowel.

Q. How many conſonants are there?

A. Twenty, as *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *w*, *x*, *z*.

Q. What

Q. What have you to obſerve of theſe conſonants?

A. Some of them cannot be ſounded of themſelves at all, and are therefore called *mutes*, as *b*, *c*, *d*, *g*, *k*, *p*, *q*, *t*: others very imperfectly, making a kind of obſcure ſound, and are therefore called *ſemi vowels* or *half vowels*, as *l*, *m*, *n*, *r*, *f*, *s*; the firſt four of which are likewiſe called *liquids*.

CHAP. II.

Of VOWELS.

A

Q. HOW many ſounds has *A*?

A. Three. 1ſt. The ſlender ſound, as *chace*, *race*, *brace*, *nation*. 2d. The open ſound, as *father*, *rather*, *blaſt*, *maſt*. 3d. The broad ſound, as *all*, *wall*, *fall*.

Q. With what letters does *A* form a diphthong?

A. With *i* or *y*, and *u* or *w*. *Ai* or *ay* has a long and ſlender ſound, as in *gain*, *rain*, *day*, *hay*. *Au* and *aw* have the ſame ſound as *a* broad, as *fault*, *ſtraw*. *A* likewiſe forms a diphthong with *e* in ſome words derived from the Greek or Latin, as *Æſop*, *Æneas*.

E

Q. What have you to obſerve of the letter *E*?

A. It is either long, as in *ſcheme*, *ſphere*; or ſhort, as in *den*, *hen*, *ſeparate*, *ſecure*.

Q. When is it ſhort?

A. It is always ſhort before a double conſonant, or two conſonants, as *cellar*, *bleſs*, *bleſſing*, *repent*, *pedlar*, *ſerpent*.

Q. When is *E* ſilent?

A. It is always ſilent at the end of words, except in monoſyllables that have no other vowels, as *he*, *ſhe*, *me*, *we*, *the*; or proper names, as *Paſiphae*, *Penelope*, *Melpomene*, *Xantippe*. It ſometimes ſerves to ſoften the foregoing conſonant, as *hence*, *fence*, *pence*, *glance*, *dance*: or to lengthen the preceding vowel, as *dam*, *dame*; *man*, *mane*; *pin*, *pine*; *bit*, *bite*; *tun*, *tune*; *hug*, *huge*; *rag*, *rage*.

Q. Does it always lengthen the preceding vowel?

A. No, as *dove, love, above.*

Q. Does not *E* ſometimes, at the end of words, almoſt loſe its ſound?

A. Yes, as *widen, ſtraiten, waxen, peſtle, neſtle, acre, mitre.*

Q. With what vowels does *E* form a diphthong?

A. With *a*, as *fear, bear;* with *i*, as *reign, deign;* and with *u* or *w*, as *eulogy, pewter.*

Q. How is *ea* ſounded?

A. Like *e* long and open, as *dream, cream, bean;* or like *e* long and cloſe, as *near, clear, rear;* or like *e* ſhort and cloſe, as *head, lead, bread.*

Q. How is *ei* ſounded?

A. Like *e* long, as *ſeize, conceive.*

Q. How are *eu* and *ew* ſounded?

A. Like *u* long and ſoft, as *Deuteronomy, Dew.*

Q. What have you farther to obſerve of the letter *E?*

A. *E, a, u,* are joined in *beauty,* and its derivatives, but have only the ſound of *u* long. *Eo* is ſounded in *people,* and is ſounded like *ee;* and in *Yeoman,* where it is pronounced like *e* ſhort, as *Yemman.*

I

Q. How many ſounds has the vowel *I?*

A. Four; it is ſometimes long, and ſometimes ſhort: it is ſometimes ſounded like *u*, and ſometimes like *ee.*

Q. When is *I* long?

A. In all words that end with *e* ſilent, as *bride, hide, line, fine.* It is likewiſe long before *gh*, as *nigh;* before *ght*, as *light;* before *gn*, as *ſign;* before *ld*, as *child*, except *build, guild*, and their derivatives; before *mb*, as *climb;* and *nd*, as *find.*

Q. When is *I* ſhort?

A. In all monoſyllables ending with a ſingle conſonant, as *bid, did, lid, ſin, grin*, or with two conſonants of the ſame kind, as *fill, hill, rill.*

Q. When is *I* ſounded like *u?*

A. In ſome words before *r*, as *firſt, third, ſkirt, ſpirit.*

Q. When is *I* ſounded like *ee?*

A. In the words *Bombaſin, Capuchin, Machine, Magazine*, and ſome others.

Q. With what vowels does *I* form a diphthong?

A. With the vowel *e* only, as *believe, chief*, and is ſounded like *ee*; except in *friend*, where it is ſounded ſhort.

O

Q. How many ſounds has the vowel *O*?

A. Four: viz. 1ſt. A long ſound, as *no, ſo, lo.* 2d. A ſhort ſound, as *hot, pot, rot.* 3d. It is ſometimes ſounded like *oo*, as *do, Rome, tomb, womb.* And 4th; ſometimes like *u* ſhort, as *come, ſon, month.* *O* in women, is pronounced like *i*, as *wimen*.

Q. With what vowels does *O* form a diphthong?

A. With *a*, as *broad, load, moan, groan*: with *e* in ſome words derived from the Greek, as *œconomy, œcumenical*: with *i*, as *boil, coil, ſoil*: with *o*, as *boot, root, ſoot*: with *u* or *w*, as *pour, ſhower, flower.* In ſome words *ou* and *ow* have only the ſound of *o* long, as *ſoul, low, row.*

U

Q. How many ſounds has *U*?

A. Two; a ſhort one, as *tun*; and a long one, as *tune.*

Q. When is *u* ſhort?

A. In all words or ſyllables that end with one or more conſonants, as *club, drub, ſun, gun, duſt, ruſt, butter, clutter.*

Q. When is *u* long?

A. In all monoſyllables that end with *e* ſilent, as *cube, tube, truce, brute.*

Q. With what vowels does *u* form a diphthong?

A. With *a, e, i, o*; though, when thus joined, it has rather the ſound of *w*; as *quart, quell, quilt, quote.*

Q. Is *u* ever mute?

A. Yes, ſometimes before *a, e, i, y*, as *guard, gueſs, guilt, buy.* *Ue* is likewiſe ſometimes mute at the end of a word, in imitation of the French, as *plague, league, vague.*

Y

Q. What is the ſound of *Y*?

A. *Y* is ſounded like *i* long, and ſupplies the place of *i* at the end of words, as *thy*, *my*, *cry*; and before *i*, as *dying*, *flying*. It is commonly retained in derivative words, where it was part of a diphthong in the primitive, as *play*, *player*; *cloy*, *cloyed*; *joy*, *joyful*. But if it was no part of a diphthong in the primitive, it is changed into *i* in the derivative, as *cry*, *cries*; *fly*, *flies*.

Q. Is *Y* always a vowel?

A. No, when it begins a word, it is a conſonant, as *yes*, *you*, *your*.

CHAP. III.

Of CONSONANTS.

B

Q. WHAT is the ſound of *B*?

A. *B* has the ſame ſound every where, both in the beginning, the middle, and the end of words, as *block*, *rubber*, *rub*.

Q. Is not *B* ſometimes mute?

A. Yes, in *debt*, *doubt*, *ſubtle*, *lamb*, *limb*, *climb*, *dumb*, *plumb*, &c.

C

Q. How is *C* ſounded?

A. It is either ſounded hard like *k*, or ſoft like *s*.

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as *cat*, *coſt*, *cub*, *clear*, *cram*.

Q. When is it ſounded ſoft?

A. Before *e*, *i*, and *y*; as *cedar*, *civil*, *cypher*. It is alſo ſoft before an *apoſtrophe*, denoting the abſence of *e*, as *glanc'd* (glanced) *lac'd* (laced).

Q. How is *ch* ſounded?

A. Like *tſh*, as *chace*, *cherry*, *chick*, *church*: but in words derived from the Greek or Latin, it is ſounded like *k*, as *chaos*, *cholar*, *chymiſt*, *chart*, *chord*. In words derived from the French, it is ſounded like *ſh*, as *chaiſe*, *chevalier*,

chevalier, machine. In *choir*, and *choriſter*, it is ſounded like *qu.*

Q. How is *arch* ſounded?

A. Before a vowel it is commonly ſounded *ark*, as *archangel*, except in *architect*, and a few other words. Before a conſonant it is always ſoft, as *Archbiſhop, Archdeacon.*

D

Q. What have you to obſerve of the letter *D?*

A. Little, but that its ſound is always the ſame, as *dam, deſk, did.*

Q. Is not *ed* at the end of verbs ſometimes contracted into *t?*

A. Yes, as *ſtamped, ſtampt; croſſed, croſt; dropped, dropt; poſſeſſed, poſſeſt.*

F

Q. What have you to ſay of the letter *F?*

A. Nothing, but that it has one unvaried ſound, and that *of* is ſometimes pronounced like *ov*, as *a buſhel of (ov) apples.*

G

Q. How many ſounds has the letter *G?*

A. Two; the one hard, as *gag, got, gum;* the other ſoft, as *gentle, gin.*

Q. When is *G* ſounded hard?

A. Before *a, o, u, l,* and *r*, as *game, gone, gut, glad, green.* It is likewiſe hard at the end of words, as *bag, cag, drag, pug.* It is alſo hard before *i*, as *gift, gird;* except in *giant, gibbet, gibe, giblets, giles, gill, gilliflower, gin, ginger, gingle, gipſey.*

Q. When is G ſounded ſoft?

A. It is generally ſoft before *e*, as *genius, geſture*, except in *gear, geld, geeſe, get, gewgaw*, and derivatives from words ending in *g*, as *ringing, ringer; ſinging, ſinger; long, longer; ſtrong, ſtronger.*

Q. Does G ever loſe its ſound?

A. Yes, before *n*, as *gnaſh, gnaw, gnat, deign, reign, ſign*, and ſome other words.

Q. What

Q. What is the ſound of *gh*?

A. In the beginning of a word it has a hard ſound, as *ghoſt, ghaſtly:* in the middle and end it is generally ſilent, as *though, bright, fight, mighty, weighty.*

Q. Has not *gh*, at the end of ſome words, the ſound of *ff*?

A. Yes, as *cough, tough, rough, enough.*

H

Q. What is the ſound of *H*?

A. *H* has properly no ſound of itſelf: it is only a note of aſpiration, and ſhews that the following vowel muſt be pronounced with a ſtrong breath, as *hand, head.*

Q. Is not *H* ſometimes pronounced faintly?

A. Yes, and indeed is almoſt ſilent, as *heir, herb, hoſtler, honour, hour, humble, honeſt, humour.* In ſome words it is entirely mute, as *rhapſody, rhetoric.*

J

Q. How is *J* ſounded?

A. It is always ſounded like a ſoft *g*, and always begins a ſyllable, *jack, jew, jig, joke, judge.*

K

Q. What is the ſound of *K*?

A. It has the ſound of hard *c*, and is uſed to ſupply the place of that letter before *e* and *i*, where *c* would naturally be ſoft, as *keen, kernel, kid, kick.*

Q. Is *K* ever mute?

A. Yes, before *n*, the only conſonant that follows it, as *knap, knee, knife.*

L

Q. What is the ſound of *L*?

A. *L* has a ſoft liquid ſound, as *land, ballad, beautiful.*

Q. When is *L* doubled?

A. At the end of monoſyllables, as *ball, bell, bill, boll, bull;* except when a diphthong comes before it, as *mail, ſteel, ſtool, foul.*

Q. In

Q. Is not *L* ſometimes mute?

A. Yes, in *calf, half, calves, halves, could, would, ſhould, balk, talk, walk, chalk, ſtalk, pſalm, ſalmon, falcon, folk, yolk,* and ſome other words.

Q. How is *le* ſounded at the end of words?

A. Like a weak *el*, in which the *e* is almoſt ſilent, as *able, feeble, bible, bottle, buckle.*

Q. Does *L* never change its ſound?

A. It is pronounced like *r* in the word *Colonel.*

M

Q. What have you to obſerve of the letter *M*?

A. *M* has always the ſame ſound, as *man, mummy, mum.*

Q. Does *M* never change its ſound?

A. It ſounds like *n* in *accompt, accomptant,* though theſe words are frequently written as they are pronounced.

N

Q. What is the ſound of *N*?

A. *N* is always ſounded in the ſame manner, as *name, none, nun.*

Q. Is *N* ever mute?

A. It is always mute at the end of words after *m*, as *damn, condemn, contemn, column.*

P

Q. What is the ſound of *P*?

A. *P* has always the ſame ſound, as *print, paper, prop.*

Q. Does *P* never loſe its ſound?

A. It loſes its ſound, or at leaſt is very little heard, in the beginning of ſome words, as *pſalm, ptiſan, Ptolemy;* and between *m* and *t*, as *tempt, prompt, ſumptuous.*

Q. What is the ſound of *Ph*?

A. *Ph* is ſounded like *f*, and is uſed chiefly in words derived from the Greek, as *phyſick, geography, paragraph.*

Q

Q. What have you to remark of the letter *Q*?

A. *Q*

A. *Q* is always followed by *u*, and is sounded like *kw*, or rather like *cw*, as *quart*, *quell*, *quibble*, *quote*. *Qu* in words from the French, is sometimes sounded like *k*, as *conquer*, *liquor*, *pique*, *piquant*, *piquet*, *antique*, *oblique*.

R

Q. What is the sound of *R*?

A. *R* has always the same rough snarling sound, and hence it is called the canine or dog letter, as *road*, *rural*, *roar*.

Q. Does not *h* sometimes come after it?

A. Yes, in a few words derived from the Greek or Latin, and there the *h* is always silent, as *rheum*, *rhubarb*, *rhime*.

Q. How is *re* sounded at the end of words?

A. Like a weak *er*, as *acre*, *lucre*, *sceptre*, *spectre*, *theatre*.

S

Q. How many sounds has *S*?

A. Two; a soft hissing sound, as *silly*, *sin*; and a gross hard sound, like *z*, as *blows*, *crows*.

Q. When has *S* a hard sound?

A. At the end of words, as *flies*, *lies*, except *this*, *thus*, *us*, *yes*, in which it is sounded *soft*. It is likewise hard before *ion*, if a vowel goes before, as *invasion*, *adhesion*, *confusion*; but if a consonant goes before it, it sounds like *sh*, as *perversion*, *reversion*. It is also hard before *e* mute, as *accuse*, *amuse*; and before *y* final, as *busy*, *easy*, *daisy*; and in these words, *bosom*, *desire*, *wisdom*, *prison*, *present*, *damsel*, *casement*, and perhaps a few others.

Q. Does *S* ever lose its sound?

A. Yes, in *isle*, *island*, *demesne*, *viscount*, *Carlisle*, &c.

T

Q. How is *T* sounded?

A. *T* has always the same simple sound, as *table*, *tatter*, *trout*.

Q. What is the sound of *Ti*?

A. *Ti*

A. *Ti* before a vowel ſounds like *ſhi*, as *creation, repletion, addition, potion, reſolution;* except as *ſ* goes before it, and then it retains its natural ſound, as *beſtial, fuſtian*, &c. It likewiſe retains its natural ſound, when a conſonant follows it, as *till, time, title.* It does the ſame before comparatives in *er*, and ſuperlatives in *eſt*, from adjectives ending in *y*, as *haughtier, haughtieſt*, from *haughty;* as alſo in the plural number of nouns, and the ſecond and third perſon of verbs ending in *ty*, as *beauties, counties*, to *empty*, thou *emptieſt, he emptieth*, or *emptied.*

Q. How many ſounds has *Th?*

A. Two; the one ſoft, as *thou, thee;* the other hard, as *thanks, theme.*

Q. When is it ſoft?

A. It is ſoft in the following words, *thou, thee, thy, thine, the, this, thus, that, thoſe, theſe, they, them, their, there, then, thence, whether, either, neither, though;* and in all words between two vowels, as *mother, brother;* and between *r* and a vowel, as *farther, farthing.*

Q. When is it hard?

A. In almoſt all words but thoſe abovementioned, as *think, thrive, throw, thruſt, thing, throng, death, wrath.* To ſoften *th* at the end of words *e* ſilent is commonly added, as *bath, bathe; ſwath, ſwathe; breath, breathe; cloth, clothe.*

V

Q. What is the ſound of *V?*

A. The ſound of *V* is nearly the ſame with that of *F*, as *vain, very, view, vote, vulgar.* It is never doubled, however ſtrong the accent upon it may be; nor does it ever end a word, without *e* ſilent after it, as *cave, wave, drove, dove.*

W

Q. What have you to obſerve of the letter *W?*

A. It is both a vowel and a conſonant.

Q. When is it a conſonant?

A. When it begins a word, and is followed by a vowel, as *wall, web, wife, world.*

Q. When is it a vowel?

A. When it follows *a*, *e*, or *o*, and unites with them into a diphthong, as *hawl*, *brawl*, *hew*, *pew*, *how*, *sow*. In other cases it is not a vowel, after *a*, as *await*, *awake*, *award*, *away*, *awhile*.

Q. Is it ever mute?

A. Yes, in *whore*, *wholesome*, *answer*, *sword*; and always before *r* in the same syllable, as *wrath*, *wren*, *write*, *wrote*, *wry*.

X

Q. What is the sound of *X*?

A. It is equivalent to that of *ks* or *cs*, as *axe*, *wax*, *vex*, *fix*, *ox*, *flux*.

Q. Does it ever begin a word?

A. Never, but in proper names derived from the Greek, as *Xantippe*, *Xenophon*, *Xerxes*.

Y

Q. What is remarkable in *Y*?

A. *Y*, like *w*, is both a vowel and a consonant.

Q. When is it a vowel?

A. When it follows a consonant, as *by*, *my*, *thy*.

Q. When is it a consonant?

A. When it precedes either a vowel or a diphthong, as *yet*, *yellow*, *youth*.

Q. How many sounds has *Y*?

A. Three; one as a consonant, and two as a vowel.

Q. What is its sound as a consonant?

A. Strong, as *yacht*, *yes*, *yoke*.

Q. What is its sound as a vowel?

A. In words of one syllable it is sharp and clear, as *cry*, *dry*, *fly*, *sty*. In words of more syllables than one, it is soft and obscure, as *any*, *many*, *folly*; except at the end of verbs, where it is again sharp and clear, as *deny*, *comply*.

Q. Is it ever found in the middle of words?

A. Seldom; it is there generally changed into *i*, as *duty*, *dutiful*; except in some words of Greek extraction, as *hymn*, *system*.

Z

Q. What is the ſound of *Z*?

A. It is ſounded like *s* hard, or *ds*, though the *d* is ſcarcely heard, *as hazard, wizard, buzzard.*

Q. Does it begin any word?

A. It begins no words originally Engliſh: thoſe it begins are derived from foreign languages, as *zeal, zenith, zephyr, zone.*

Q. Have you any more obſervations to make on the *Letters?*

A. No.

Q. Are thoſe you have made ſufficient to teach any one the true ſound of them?

A. No: nor is it poſſible to teach the true ſound of them in writing; any more than it is to make a man hear with his eyes, or ſee with his ears, or to ſubſtitute one ſenſe in the room of another. The true ſound of the letters can only be learned by practice, and by the aſſiſtance of a maſter.

PART II.

CHAP. I.

ETYMOLOGY.

Q. WHAT is *Etymology?*

A. *Etymology* is that part of Grammar, which teaches the derivation of one word from another, and the different methods in which the ſenſe of the ſame word is varied; as *apple, apples; ſweet, ſweeter; I love, I loved.*

Q. How many *kinds of words* or *parts of ſpeech*, are there in the Engliſh language?

A. Nine.

Q. What are they?

A. The *Article, Noun, Pronoun, Verb, Participle, Adverb, Prepoſition, Interjection, Conjunction.*

CHAP. II.

Of the ARTICLE.

Q. WHAT is the *Article?*

A. The *Article* is a word prefixed to nouns, to limit or determine their ſignification.

Q. How many *Articles* are there in the Engliſh tongue?

A. Two, *a* or *an*, and *the*.

Q. What is the uſe of the Article *a* or *an*?

A. It ſerves to ſhew, that one only of a kind is meant, but no one in particular; as *This is a fine pen*, that is, one of the pens that are fine, without mentioning any particular pen. Hence it is called the *Indefinite* Article.

Q. When is *a* uſed?

A. Before nouns beginning with a conſonant, as *a* ball, *a* club, *a* dance.

Q. When is *an* uſed?

A. Before nouns beginning with a vowel, as *an* ape, *an* eel, *an* onion; or *h* mute, as *an* heir, *an* herb, *an* hour.

Q. What is the uſe of the Article *the?*

A. It ſerves to confine the ſenſe to one or more of a kind, as *This is the man whom I ſaw; Theſe are the women whom I met:* that is, this particular man, and theſe particular women. For this reaſon it is called the *Definite* Article.

Q. Are no nouns uſed without *Articles?*

A. Yes, proper names, as *Alexander, Cæſar, Homer, Virgil, London, Paris;* and abſtract names, as *Virtue, Vice, Beauty, Deformity:* though both theſe are ſometimes joined to *articles*, as *an Alexander*, that is, a man brave as *Alexander; the Cæſars*, that is, the Roman Emperors of the name of *Cæſar; the beauty of Venus, the deformity of Vulcan.*

Q. Are there not ſome nouns which never admit the *article?*

A. Yes, words taken in the largeſt and moſt unlimited ſenſe, as *man* is a rational creature, that is, *all men* without exception.

CHAP.

CHAP. III.

SECTION I.

Of NOUNS.

Q. HOW many kinds of nouns are there?

A. Two; *Nouns Subſtantive*, and *Nouns Adjective*.

Q. How do you diſtinguiſh a *noun ſubſtantive* from a *noun adjective*?

A. A *noun ſubſtantive* will make ſenſe by itſelf, as *a book, a pen, a knife:* whereas a *noun adjective* will not make ſenſe by itſelf, as *good, fine, ſharp;* unleſs it be joined with a *ſubſtantive*, and then it will make ſenſe, as *a good book, a fine pen, a ſharp knife.*

SECTION II.

Of SUBSTANTIVE NOUNS.

Q. What is a *Subſtantive Noun?*

A. A *Subſtantive Noun* is the name of any thing or perſon, as *a coat, a hat, James, George.*

Q. How many kinds of *Subſtantive Nouns* are there?

A. Two; *proper* and *common.*

Q. What are *proper ſubſtantive nouns?*

A. Such as denote the individuals of any ſpecies, as *John, the Humber, Canterbury;* that is, the name of a particular man, of a particular river, and of a particular city.

Q. What are *common ſubſtantive nouns?*

A. Such as denote the kinds or ſpecies of things in general, as *a tree, a houſe, a garden;* that is, any tree, any houſe, or any garden,

Q. Are the terminations of *ſubſtantive nouns* ever changed?

A. Yes.

Q. On what account?

A. On account of *Number, Caſe*, and *Gender.*

SECTION III.

Of NUMBER.

Q. How many *Numbers* are there?

A. Two; the *ſingular* and the *plural*.

Q. When do we uſe the *ſingular number*?

A. When we ſpeak of one perſon or thing only, as *a lord, a ladder*.

Q. When do we uſe the *plural number*?

A. When we ſpeak of more than one perſon or thing, as *lords, ladders*.

Q. How is the *plural number* formed?

A. By adding *s* to the *ſingular*, as *plum, plums; pear, pears*.

Q. Is it always ſo formed?

A. No; for when the *ſingular number* ends in *ch, ſh, ſs*, or *x*, then the ſyllable *es* muſt be added, as *crutch, crutches; buſh, buſhes; witneſs, witneſſes; fox, foxes*.

Q. Does the addition of the letter *s* increaſe the number of ſyllables?

A. Not in general; as *father, fathers; mother, mothers*.

Q. Does it not ſometimes do ſo?

A. Yes, in words ending in *ce, ge, ſe*, and *ze*; as *prince, princes; cage, cages; purſe, purſes; prize, prizes*.

Q. How do nouns that end in *f* or *fe* form their plural?

A. By changing *f* or *fe* into *ves*; as *calf, calves; half, halves; leaf, leaves; ſheaf, ſheaves; ſelf, ſelves; ſhelf, ſhelves; loaf, loaves; knife, knives; life, lives; thief, thieves; wife, wives; wolf, wolves*.

Q. Are there no exceptions to this rule?

A. Yes; many nouns ending in *f* or *fe* form their plural in the uſual manner, by adding *s*; as *hoof, roof, proof, chief, handkerchief, miſchief, grief, relief, wharf, dwarf, ſcarf, fife, ſtrife*; and moſt nouns ending in *ff*, as *ſcoff, cliff, ſkiff, muff, ruff, cuff, ſnuff, ſtuff*; except *ſtaff*, which makes *ſtaves*.

Q. How do nouns ending in *y* form their plural?

A. By changing the *y* into *ies*; as *ſtory, ſtories; cherry, cherries*: unleſs the *y* in the ſingular make part of a diphthong, for then the *y* is retained, and the plural is formed by

by only adding *s*; as *boy, boys; day, days; ray, rays; play, plays; way, ways.*

Q. Do all plurals end in *s* or *es?*

A. No; ſome end in *en:* as *man, men; woman, women; child, children; brother, brethren,* or *brothers; ox, oxen.* Some end in *ce,* or *ſe,* as *louſe, lice; mouſe, mice; die, dice; gooſe, geeſe; penny, pence.*

Q. Do all nouns differ in the ſingular and plural number?

A. No; ſome nouns are the ſame in both, as *ſheep, deer.* When they are of the ſingular number, *a* is prefixed to them.

Q. Have all nouns both a ſingular and plural number?

A. No; ſome have no ſingular; as *alms, annals, aſhes, bellows, bowels, breeches, creſſes, entrails, lungs, ſciſſars, ſhears, ſnuffers, thanks, tongs, wages,* &c. Others, on the contrary, have no plural, as the proper names of men, women, cities, rivers, mountains, countries; as *William, Anne, London, the Thames, Snowdon, Wales:* the names of virtues and vices; as *generoſity, avarice:* the names of metals; as *gold, ſilver, copper:* the names of herbs; as *mint, ſage,* except *leeks, nettles,* and a few others: the names of ſeveral ſorts of corn and pulſe; as *wheat, barley, rye,* except *oats, tares, peas, beans:* and the names of liquids; as *wine, ale, beer, oil.* But ſome of theſe, when they ſignify ſeveral ſorts, are uſed in the plural; as *wines, oils.*

SECTION IV.

Of CASES.

Q. What are the *Caſes* of nouns?

A. The caſes of nouns are thoſe changes in their terminations, which ſerve to expreſs their connection with, or relation to, other things.

Q. How many caſes are there in Engliſh?

A. There are two caſes; the Nominative, and the Genitive.

Q. What is the Nominative caſe?

A. The Nominative caſe is that in which a thing is ſimply mentioned; as *a boy, a girl.*

Q. What is the Genitive caſe?

A. The Genitive caſe is that which implies property or poſſeſſion; and hence it is frequently called the Poſſeſſive caſe.

Q. How is the Genitive caſe formed?

A. By adding *s*, with an apoſtrophe before it, to the Nominative; as *man's ſtrength, woman's beauty.*

Q. Is not this *s*, with the apoſtrophe, a contraction of *his?*

A. No; for then *Mary's fan* would be *Mary his fan*, which would be abſolute nonſenſe.

Q. Have not many good writers, however, ſuppoſed it to be ſo?

A. Yes, but they have all been miſtaken.

Q. What is it then?

A. It is an abbreviation of the old Saxon Genitive, which ended in *is*. Thus the Saxons, to expreſs *the treachery of Judas*, would have ſaid *Judaſis treachery*; whereas we now ſay, by contraction, *Judas's treachery.*

Q. Is not this *s*, as the ſign of the Genitive, ſometimes omitted?

A. Yes, and the apoſtrophe only retained, eſpecially in words that end in *ſs*, as *righteouſneſs' ſake.* This is always the caſe in plural nouns that terminate in *s*, as *a ladies' boarding ſchool.*

Q. When three Subſtantives come together, which of them has the ſign of the Genitive?

A. The ſecond, as *the King of England's crown; the King of France's family.*

Q. Is the Genitive caſe always formed by adding *s* to the nominative?

A. No; it is as often formed by putting the particle *of* before it, as *the heat of the fire, the coldneſs of the water.*

Q. Have not ſome nouns both the letter *s* with an apoſtrophe after, and the particle *of* before them?

A. Yes; as *a play of Shakeſpear's, a poem of Pope's.*—But in theſe expreſſions there are really two Genitives; for they mean *one of the plays of Shakeſpear, one of the poems of Pope.*

Q. Have not the Greek, the Latin, and ſome other languages, more caſes than two?

A. Yes, they have ſix, viz. the Nominative, the Genitive,

nitive, the Dative, the Accuſative, the Vocative, and the Ablative; and theſe caſes they have in both numbers

Q. How do the Engliſh ſupply the want of the four laſt caſes?

A. By means of the prepoſitions *to*, *for*, *with*, *from*, *by*, &c.

Q. May not an Engliſh noun, therefore, by the help of theſe prepoſitions, be declined through all the above caſes?

A. It may in the following manner:

SINGULAR NUMBER.		PLURAL NUMBER.	
Nom.	a King.	*Nom.*	Kings.
Gen.	a King's. or of a King.	*Gen.*	of Kings.
Dat.	to a King.	*Dat.*	to Kings.
Accuſ.	a King.	*Accuſ.*	Kings.
Vocat.	O King.	*Vocat.*	O Kings.
Ablat.	with, from, or by a King.	*Ablat.*	with, from, or by Kings.

SECTION V.

Of GENDER.

Q. What is *Gender?*

A. The diſtinction of ſex.

Q. How many ſexes are there?

A. Two, the male, and the female.

Q. Are there only two genders in Engliſh nouns?

A. No; there are three, the Maſculine, the Feminine, and the Neuter.

Q. What nouns are of the maſculine gender?

A. All nouns that ſignify males, as *a man*, *a boy*.

Q. What nouns are of the feminine gender?

A. All nouns that ſignify females, as *a woman*, *a girl*.

Q. What nouns are of the neuter gender?

A. All nouns that ſignify either males or females, as *a child*, *a ſervant*; and eſpecially all nouns that ſignify things without life, which have no ſex at all, as *a houſe*, *a garden*.

Q. How

Q. How do we diſtinguiſh the ſexes in Engliſh?
A. We do it in the five following ways:

I. By uſing different words to expreſs the difference of ſex; as

MALE.	FEMALE.	MALE.	FEMALE.
Bachelor,	*Maid, Virgin.*	*King.*	*Queen.*
Boar,	*Sow.*	*Lad,*	*Laſs.*
Boy,	*Girl.*	*Lord,*	*Lady.*
Bridegroom,	*Bride.*	*Man,*	*Woman.*
Brother,	*Siſter.*	*Maſter,*	*Miſtreſs.*
Buck,	*Doe.*	*Milter,*	*Spawner.*
Bull,	*Cow.*	*Nephew,*	*Niece.*
Bullock,	*Heifer.*	*Ram,*	*Ewe.*
Cock,	*Hen.*	*Sloven,*	*Slut.*
Dog,	*Bitch.*	*Son,*	*Daughter.*
Drake,	*Duck.*	*Stag,*	*Hind.*
Father,	*Mother.*	*Uncle,*	*Aunt.*
Friar,	*Nun.*	*Widower,*	*Widow.*
Gander,	*Gooſe.*	*Wizard,*	*Witch.*
Horſe,	*Mare.*	*Whoremonger,*	*Whore* or *Strumpet.*
Huſband,	*Wife.*		

II. When there are not two different words to expreſs the difference of ſex, or when both ſexes are comprehended under the ſame word, we then add an adjective to it, to ſhew which ſex is meant, as *a male child, a female child.*

III. We ſometimes add another ſubſtantive to the word, to diſtinguiſh the ſex, as *a man ſervant, a maid-ſervant, a cock-ſparrow, a hen-ſparrow.*

IV. The Feminine Gender is ſometimes formed by changing the termination of the Maſculine into *eſs*, as

MALE.	FEMALE.	MALE.	FEMALE.
Abbot,	*Abbeſs.*	*Deacon,*	*Deaconeſs.*
Actor,	*Actreſs.*	*Duke,*	*Ducheſs.*
Ambaſſador,	*Ambaſſadreſs*	*Elector,*	*Electreſs.*
Baron,	*Baroneſs.*	*Emperor,*	*Empreſs.*
Count,	*Counteſs.*	*Governor,*	*Governeſs.*

Heir,

MALE.	FEMALE.	MALE.	FEMALE.
Heir,	*Heireſs.*	*Prior,*	*Prioreſs.*
Hunter,	*Huntreſs.*	*Poet,*	*Poeteſs.*
Jew,	*Jeweſs.*	*Prophet,*	*Propheteſs.*
Lion,	*Lioneſs.*	*Shepherd,*	*Shepherdeſs.*
Marquis,	*Marchioneſs.*	*Tutor,*	*Tutoreſs.*
Patron,	*Patroneſs.*	*Viſcount,*	*Vicounteſs.*
Prince,	*Princeſs.*		

Some nouns of the Maſculine Gender, in order to form the Feminine, change the termination into *ix*, as *adminiſtrator, adminiſtratrix; executor, exceutrix,* &c.

V. We likewiſe expreſs the difference of ſex by the pronouns *he, ſhe,* or *it*. When we ſpeak of the male ſex, we uſe the pronoun *he;* when we ſpeak of the female ſex, we uſe the pronoun *ſhe;* and when we ſpeak of things that have no ſex at all, or of inanimate things, we uſe the pronoun *it*.

Q. Do we never apply the pronouns *he or ſhe* to inanimate things, as to the *ſun, moon, earth,* &c.?

A. Sometimes; but it is only by a poetical or rhetorical figure, by which we give life to things that are really without it.

SECTION VI.

Of ADJECTIVES.

Q. What are Adjectives?

A. Adjectives are words that expreſs the properties or qualities of things, as *white, black, ſweet, bitter*.

Q. How do you know whether a noun be an adjective or ſubſtantive?

A. By adding the word *thing* to it. If, with this addition, it make ſenſe, it is an adjective; if nonſenſe, it is a ſubſtantive: as *a good thing, a bad thing:* both theſe expreſſions are ſenſe; therefore *good* and *bad* are adjectives. But *a tree thing, a river thing:* both theſe expreſſions are nonſenſe; therefore *tree* and *river* are ſubſtantives.

Q. Do

Q. Do adjectives ever change their terminations on account of gender, caſe, or number?

A. No: They are joined without any change of termination, to ſubſtantives of all genders, in all caſes, and of both numbers; as *a good man, a good woman, a good thing; of a good man, of a good woman, of a good thing; good men, good women, good things; of good men, of good women, of good things.*

Q. Is there no exception to this rule?

A. There ſeems to be an exception in the pronomial adjectives *one, other, another;* as *with* one's *own money, by the* other's *help, at* another's *expence;* where *one, other,* and *another* have a genitive caſe.

Q. On what account do adjectives change their terminations?

A. On account of compariſon only.

Q. What do you mean by compariſon?

A. Compariſon is altering the quality into more or leſs, or making the different degrees of it.

Q. How many degrees of compariſon are there?

A. Three; the poſitive, the comparative, and the ſuperlative.

Q. What is the poſitive degree?

A. The poſitive degree is that in which the quality is ſimply expreſſed; as *ſtrong, brave.*

Q. What is the comparative degree?

A. The comparative degree is that, in which the quality is ſomewhat increaſed; as *ſtronger, braver.*

Q. What is the ſuperlative degree?

A. The ſuperlative degree is that, in which the quality is carried to the greateſt height of which it is capable; as *ſtrongeſt, braveſt.*

Q. How is the comparative degree formed?

A. By adding *r* or *er* to the poſitive; as *wiſe, wiſer; long, longer.*

Q. How is the ſuperlative degree formed?

A. By adding *ſt* or *eſt* to the poſitive; as *wiſe, wiſeſt; long, longeſt.*

Q. Are all adjectives thus compared?

A. No; adjectives, indeed, of one ſyllable are commonly thus compared; but adjectives of two or more ſyllables

ſyllables are generally compared by putting *more* before them for the comparative degree, and *moſt* for the ſuperlative; as *active, more active, moſt active; generous, more generous, moſt generous.*

Q. May not adjectives of one ſyllable be compared in the ſame manner?

A. Yes; as *fair, fairer,* or *more fair; faireſt,* or *moſt fair.*

Q. May not ſome adjectives of two ſyllables be compared by *er* and *eſt*?

A. Yes; thoſe which end in *y,* as *worthy, lively;* or in *le,* as *noble, ample;* or which are accented on the laſt ſyllable, as *complete, polite:* thus *worthier, worthieſt; livelier, livelieſt; nobler, nobleſt; ampler, ampleſt; completer, completeſt; politer, politeſt.*

Q. Are not ſome other adjectives of two ſyllables likewiſe compared by *er* and *eſt*?

A. Yes; thus, *Ben Johnſon* has *wretcheder* for *more wretched;* and *Milton* has *virtuouſeſt* for *moſt virtuous,* and *famouſeſt* for *moſt famous.* But theſe examples are not to be imitated.

Q. What have you to ſay farther about the compariſon of adjectives?

A. Some comparatives from a ſuperlative by adding *moſt* to the end of them; as *nether, nethermoſt; utter, uttermoſt,* or *utmoſt; under, undermoſt; up, upper, uppermoſt,* or *upmoſt; fore, former, foremoſt. Moſt* is alſo ſometimes added to ſubſtantives; as *topmoſt, ſouthmoſt, weſtmoſt.*

Q. Do any adjectives admit of a double compariſon?

A. No; except in the expreſſion *moſt higheſt,* which is peculiarly applied to the Supreme Being.

Q. Are all adjectives compared in one or other of the foregoing ways?

A. No; ſome are compared ſo irregularly, that they cannot be reduced to any of the forementioned rules; as

Pos.	Comp.	Sup.
Good,	*Better,*	*Beſt.*
Bad,	*Worſe,*	*Worſt.*
Little,	*Leſs,*	*Leaſt.*
Much or *many,*	*More,*	*Moſt.*
Near,	*Nearer,*	*Neareſt* or *next.*
Late,	*Later* or *latter,*	*Lateſt* or *laſt.*

CHAP.

CHAP. IV.

Of PRONOUNS.

Q. WHAT are Pronouns?

A. Pronouns, as their name evidently imports, are words that ſupply the place of nouns, and are uſed to prevent the too frequent and ſudden repetition of them.

Q. How many kinds of pronouns are there?

A. There are four kinds of pronouns; perſonal, poſſeſſive, relative, and demonſtrative.

Q. Have not ſome pronouns a caſe peculiar to themſelves?

A. Yes; it is ſometimes called the oblique, and ſometimes the objective caſe; and is uſed after moſt verbs and prepoſitions.

Q. Which are the perſonal pronouns?

A. The perſonal pronouns are *I, thou, he, ſhe, it,* with their plural.

Q. How are they declined?

A. Thus:

	SING.		PLURAL.
Nominative	*I*		*We*
Oblique Caſe	*Me*		*Us*
Nominative	*Thou*		*Ye*
Oblique Caſe	*Thee*		*You*
Nominative	*He*	*She*	*They*
Oblique Caſe	*Him*	*Her*	*Them*
Nominative	*It*		*They*
Oblique Caſe	*It*		*Them*
Genitive	*Its*		——

Q. Is not the pronoun *you* ſometimes uſed in the ſingular number?

A. Yes; but it is only by way of ceremony or complaiſance; and in order to ſhew what number it is of, it is always joined, or ought to be joined, to a plural verb: as you *are*, you *were*; though ſome authors write you *was*.

Q. Which are the poſſeſſive pronouns?

A. The poſſeſſive pronouns are *my*, *our*, *thy*, *your*, *his*, *her*, *their*.

Q. How are they declined?

A. As they are wholly of the nature of adjectives, they are, like them, indeclinable; except that, when they are ſeparated from their ſubſtantives by a verb, *my* becomes *mine*; *thy*, *thine*; *our*, *ours*; *your*, *yours*; *her*, *hers*; *their*, *theirs*; as *This is* my *book*; *This book is* mine: *That is* our *horſe*; *That horſe is* ours: *This is* your *coach*; *This coach is* yours: *This is* her *fan*; *This fan is* hers: *That is* their *houſe*; *That houſe is* theirs. *His* is always the ſame: as *This is* his *hat*; *This hat is* his.

Q. Are not *mine* and *thine* ſometimes uſed for *my* and *thy*?

A. Yes; before words that begin with a vowel; as *mine arm*, *thine* aunt.

Q. What do you mean by relative pronouns?

A. Relative pronouns are certain words that relate to ſome ſubſtantive going before; which is therefore called the antecedent.

Q. What are they?

A. *Who*, *which*, *what*, and *whether*.

Q. How are they declined?

A. *Who* is declined thus:

SING. and PLURAL.

Nominative	*Who*
Genitive	*Whoſe*
Oblique	*Whom*

Whoſe likewiſe, eſpecially among the poets, is ſometimes uſed as the genitive of *which*. *What* and *whether* are indeclinable. *Who* properly relates to perſons; *which* to things.

Q. What do you mean by the antecedent to a relative?

A. The Noun which goes before it, and to which it immediately refers; as *Julius Cæſar* and *man* in the following ſentences: *It was* Julius Cæſar *who conquered the Gauls*; *This is the* man *whom I ſaw*.

Q. Which are the demonſtrative pronouns?

A. *This*, *that*, *other*, and *the ſame*.

Q. How are they declined?

A. *This* makes *theſe*, *that* makes *thoſe*, and *other* makes *others* in the plural number. *This* and *theſe* refer to things near at hand; *that* and *thoſe* to things at a diſtance. *Other* is either ſingular or plural; for we ſay *the one ſide or the other*; and other *men*, other *women*. *Others* is never uſed but when it refers to a preceding ſubſtantive: as, ſome *of the ſcholars were reading*; others *were writing*. *The ſame* is indeclinable, and is joined to ſubſtantives in both numbers, and in all caſes.

Q. Are there no other pronouns but thoſe you have mentioned?

A. Yes; *each*, *every*, *either*, are pronouns, and may be called diſtributives, becauſe they mark the individual perſons or things that make up a number.

Q. Are there not ſome words that are commonly joined to pronouns?

A. Yes; *own*, and *ſelf*, in the plural *ſelves*. *Own* is added to the poſſeſſives *my*, *our*, *thy*, *your*, *his*, *her*, *their*; as *my* own *book*; *our* own *houſe*, *your* own *fault*. It gives vigour to the expreſſion, and implies a ſecret oppoſition or contraſt; as *I bought it with my* own *money*, that is, *with no one's elſe*. *I wrote it with my* own *hand*, that is, *without the help of an amanuenſis*. *Self* is added to poſſeſſives, as *myſelf*, *ourſelves*; and ſometimes to perſonal pronouns, as *himſelf*, *itſelf*, *themſelves*. It then ſerves the ſame purpoſe as *own*, by expreſſing emphaſis and oppoſition; as *I delivered it* myſelf, that is, *with my own hands*, not by the hands of another: or it forms a reciprocal pronoun; as *He praiſes* himſelf; *they blame* themſelves.

CHAP. V.

Of VERBS.

Q. WHAT is a *Verb?*

A. A Verb is a word that ſignifies to be, to do, or to ſuffer; as *I live*, *I beat*, *I am beaten*.

Q. How many kinds of verbs are there?

A. Three; Active, Paſſive, and Neuter.

Q. What is an active verb?

A. An active verb denotes an action, and neceſſarily ſuppoſes an agent, and an object acted upon; as *to praiſe; I praiſe John.*

Q. What is a paſſive verb?

A. A paſſive verb denotes a paſſion, or a ſuffering, or the receiving of an impreſſion; and neceſſarily ſuppoſes an object upon which the impreſſion is made, and an agent by whom it is made upon it; as *to be praiſed; John is praiſed by me.*

Q. What is a neuter verb?

A. A neuter verb denotes being; or a ſtate or condition of being, when the agent and the object acted upon coincide, and the event is properly neither action nor paſſion, but rather ſomething between both; as *I am, I ſit, I ſtand.*

Q. Is not an active verb ſometimes called a tranſitive verb?

Q. Yes; becauſe the action *paſſeth over*, as it were, to the object, or hath an effect upon ſome other thing; as *I love James.*

Q. Is not a neuter verb ſometimes called an intranſitive verb?

A. Yes; becauſe the action *paſſeth not over* to the object, but is wholly confined to the agent; as *I walk, I run.*

Q. Is not the ſame verb ſometimes active, and ſometimes neuter?

A. Yes; as *I run*: here the verb is neuter, becauſe the action, *run*, is confined to the agent, *I*, and does not paſs over to any object. But *I run a race;* here the verb is active, becauſe the action *run*, paſſes over from the agent, *I*, to the object, *a race.*

Q. What are the chief properties of a verb?

A. Perſon, number, time or tenſe, and mood.

Q. How many perſons belong to a verb?

A. Six; three ſingular, and three plural.

Q. What are they?

A. *I, thou* or *you, he, ſhe* or *it; we, ye* or *you, they.*

Q. What are their names?

A. *I* is the firſt perſon ſingular, *thou* or *you* the ſecond, *he*, *ſhe*, or *it*, the third; *we* is the firſt perſon plural, *ye* or *you* the ſecond, and *they* the third.

Q. Does the difference of perſons occaſion any change in the termination of verbs?

A. Yes; the ſecond perſon ſingular, both in the preſent and preter-imperfect tenſe, adds *ſt* or *eſt* to the firſt perſon; as *I love, thou loveſt; I call, thou calleſt; I loved, thou lovedſt; I called, thou calledſt.* And the third perſon ſingular of the preſent tenſe, adds *th* or *eth*, or *s* to the firſt perſon; as *I love, he loveth*, or *loves; I call, he calleth*, or *calls.*

Q. Is there any change made in the perſons of the plural number?

A. No; they continue invariable, and are always the ſame with the firſt perſon ſingular; as *I love; we love, ye love, they love: I loved; we loved, ye loved, they loved.*

Q. How many numbers have verbs?

A. Two; the ſingular and the plural, in the ſame manner as nouns.

Q. What do you mean by the tenſe of a verb?

A. The tenſe of a verb is a particular form of it, expreſſing the time of the being, action, or paſſion, which it ſignifies.

Q. How many tenſes or times are there?

A. Three; the preſent, the paſt, and the future.

Q. Are there really no more tenſes or times?

A. Properly ſpeaking there are no more; as all things are either preſent, paſt, or future. But in order to mark more diſtinctly the different ſubdiviſions of time, Grammarians have invented three other tenſes; one in the preſent, another in the paſt, and a third in the future. So that, in the whole, there are no leſs than ſix tenſes or times.

Q. What are they?

A. The preſent tenſe, the preter-imperfect tenſe, the preter-perfect tenſe, the preter-pluperfect tenſe, the future-imperfect tenſe, and the future-perfect tenſe.

Q. What is the preſent tenſe?

A. The preſent tenſe repreſents the action as now doing,

ing, without any other limitation; as *I ſup*, that is, *I am now at ſupper*.

Q. What is the preter-imperfect tenſe?

A. The preter-imperfect tenſe repreſents the action as partly done, but not quite finiſhed, as *I ſupped*, that is, *I was then at ſupper*.

Q. What is the preter-perfect tenſe?

A. The preter-perfect tenſe repreſents the action as completely finiſhed; as *I have ſupped*, that is, *I have now done ſupper*.

Q. What is the preter-pluperfect tenſe?

A. The preter-pluperfect tenſe repreſents the action not only as finiſhed, but as finiſhed before a certain time to which we allude; as *I had ſupped*, that is, *I had ſupped*, or *had done ſupper*, before ſuch a particular hour, ſuppoſed ten o'clock.

Q. What is the future-imperfect tenſe?

A. The future-imperfect tenſe repreſents the action as yet to come; as *I ſhall or will ſup*.

Q. What is the future-perfect tenſe?

A. The future-perfect tenſe repreſents the action as yet to come, but at the ſame as intended to be finiſhed before a certain circumſtance to which we allude; as *I ſhall have ſupped*, that is, *I ſhall have ſupped*, or *ſhall have done ſupper*, before he comes, before ſhe goes, &c.

Q. Have you any other obſervations to make upon the tenſes?

A. Yes; two of them are ſimple, and four of them compound.

Q. Which are the ſimple tenſes?

A. The preſent and the preter-imperfect.

Q. Which are the compound tenſes?

A. The preter-perfect, the preter-pluperfect, the future-imperfect, and the future-perfect.

Q. Why are the two firſt called ſimple tenſes?

A. Becauſe they are formed of the verb itſelf, without the aſſiſtance of any other verb.

Q. Why are the four laſt called compound tenſes?

A. Becauſe they cannot be formed without the aſſiſtance of ſome other verb.

Q. How are the ſimple tenſes formed?

A. The preſent tenſe is the verb itſelf in its ſimpleſt and moſt original form; as *I love, I call.* The preter-imperfect tenſe is formed by adding *d* to the preſent tenſe, if it end in *e*, or *ed*, if it end in any other letter; as *I love, I loved; I call, I called; I turn, I turned.*

If *y* be the laſt letter of the preſent tenſe, and make no part of a diphthong, it is, in the preter-imperfect tenſe, changed into *i*, as *I carry, I carried; I marry, I married.* But if *y* in the preſent tenſe, make part of a diphthong, then it is retained in the preter-imperfect; as *I play, I played; I ſtray, I ſtrayed.*

Q. Do all verbs form their preter-imperfect tenſe in this manner?

A. All regular verbs do; but there are many irregular verbs that form their preter-imperfect tenſe in another manner; as *I ſit, I ſat; I ſtand, I ſtood; I write, I wrote.* Of theſe irregular verbs we ſhall ſay more afterwards.

Q. Do not even regular verbs, ſometimes, form their preſent and their preter-imperfect tenſe in another manner?

A. Yes; by means of the auxiliary verb *to do;* as inſtead of *I love, I loved,* we ſometimes ſay, *I do love, I did love,* for the ſake of greater emphaſis.

Q. How are the compound tenſes formed?

A. The compound tenſes are formed by adding the preſent tenſe of the verb, or the participle preterite, to the auxiliary verbs *have, be, ſhall, will, may, can, let,* or *muſt:* Thus, for inſtance (the preter-perfect tenſe) *I have loved;* (the preter-pluperfect tenſe) *I had loved;* (the future-imperfect tenſe) *I ſhall or will love;* (the future-perfect tenſe) *I ſhall have loved.*

Q. What do you mean by a Participle?

A. A participle is a word derived from a verb, or more properly it is a certain form of a verb, which partakes of the nature of an adjective, as *running, learned.* Nay, it frequently ſupplies the place of an adjective, as *a running horſe, a running man.*

Q. How many participles are there?

A. Two; The participle preſent, and the participle perfect or paſt.

Q. How

Q. How is the participle preſent formed?

A. By adding *ing* to the firſt perſon of the preſent tenſe, and ſtriking off *e*, if the verb end in that letter, as *walk, walking; move, moving.*

Q. How is the participle perfect formed?

A. By adding *d* to the firſt perſon of the preſent tenſe, if it end in *e*, or *ed*, if it end in any other letter, as *blame, blamed; commend, commended.*

Q. Is the participle perfect always ſo formed?

A. No; when the preter-imperfect tenſe is irregular, the participle perfect is commonly irregular likewiſe; and then it is ſometimes the ſame with that tenſe, as *think*, the preſent tenſe; *thought*, the preter-imperfect tenſe; *thought*, the participle perfect; and ſometimes different, as *give*, the preſent tenſe; *gave*, the preter-imperfect tenſe; *given*, the participle perfect. Some verbs have two participles perfect, the one regular, the other irregular; as *bake, baked*, or *baken; mow, mowed*, or *mown:* and ſome have two participles perfect, both of them irregular; as *drink, drunk*, or *drunken.*

Q. You ſay, the auxiliary verbs *ſhall, will, may, can, have, be, let*, and *muſt*, are employed in forming the compound tenſes; and yet, in the examples you gave, you only mentioned *have, ſhall*, and *will.* Of what uſe are the other auxiliary verbs in forming theſe tenſes?

A. The examples I gave were confined to tenſes in the indicative mood; the other auxiliary verbs are employed in forming the tenſes of the other moods.

Q. What do you mean by Moods?

A. Moods are certain forms of a verb, expreſſing the various intentions of the mind.

Q. How many moods are there?

A. The Engliſh, properly ſpeaking, have no moods, that is, they have no difference in the termination of their verbs to ſignify the different intentions of the mind; but they ſupply this want by the help of the auxiliary verbs abovementioned, and they make uſe of five moods, viz. the indicative, the ſubjunctive, the potential, the imperative, and the infinitive.

Q. What is the Indicative Mood?

A. The Indicative Mood ſimply declares or affirms a thing, as *I love;* or it aſks a queſtion, as *Do I love?*

Q. What

Q. What is the Subjunctive Mood?

A. The Subjunctive Mood mentions a thing conditionally, or by way of ſuppoſition. It is commonly ſubjoined to ſome other verb, upon which it depends; and has, for the moſt part, *if*, *though*, *that*, or ſome other conjunctions before it; as *if I love; if he write; he will certainly go, if he get leave.*

Q. What is the Potential Mood;

A. The Potential Mood expreſſes the liberty of the agent, or the poſſibilty of the action, and is formed by the help of the verbs, *may*, *can*, *might*, *could*, *would*, *ſhould*; as *I may play; I can read; I might ſee; I could hear; I would ſpeak; I ſhould give.*

Q. What is the Imperative Mood?

A. The Imperative Mood commands, entreats, exhorts, or permits; as *run thou; let us paſs; ſtrive ye; let them go.*

Q. What is the Infinitive Mood?

A. The Infinitive Mood expreſſes a thing in the largeſt and moſt comprehenſive ſenſe, and is always preceded by the prepoſition *to*; as *to love; to read; to write; to dance.*

Q. Have you any thing further to ſay concerning the auxiliary verbs *ſhall*, *will*, *may*, *can*, *have*, *be*, *do*, *let*, and *muſt*?

A. As they are of ſo much uſe in forming the compound tenſes, all but *do*, which is never uſed but in the ſimple tenſes, it will be neceſſary to ſhew in what manner they are conjugated, before we proceed to the conjugation of the principal verbs.

Q. What do you mean by the conjugation of a verb?

A. The method of varying it through all the perſons, numbers, tenſes, and moods.

Q. How then are theſe auxiliary verbs conjugated?

A. They are conjugated thus; but firſt I muſt obſerve, that *ſhall*, *will*, *may*, *can*, expreſs no determinate time, and therefore, properly, have no tenſes. But they have two forms, one of which expreſſes abſolute certainty, and may, therefore be called the *abſolute form*; and the other implies a condition, and may, therefore, be called the *conditional form.*

Shall.

Shall.

Abſolute Form.

SING.	PLURAL.
I ſhall	*We ſhall*
Thou ſhalt	*Ye ſhall*
He ſhall	*They ſhall*

Conditional Form.

SING.	PLURAL.
I ſhould	*We ſhould*
Thou ſhouldſt	*Ye ſhould*
He ſhould	*They ſhould*

Will.

Abſolute Form.

SING.	PLURAL.
I will	*We will*
Thou wilt	*Ye will*
He will	*They will*

Conditional Form.

SING.	PLURAL.
I would	*We would*
Thou wouldſt	*Ye would*
He would	*They would*

May.

Abſolute Form.

SING.	PLURAL.
I may	*We may*
Thou mayſt	*Ye may*
He may	*They may*

Conditional Form.

SING.	PLURAL.
I might	*We might*
Thou mightſt	*Ye might*
He might	*They might*

Can.

Abſolute Form.

SING.	PLURAL.
I can	*We can*
Thou canſt	*Ye can*
He can	*They can.*

Conditional Form.

SING.	PLURAL.
I could	*We could*
Thou couldſt	*Ye could*
He could	*They could*

Q. How do you conjugate the other auxiliary Verbs?

A. The other auxiliary Verbs expreſs a determinate time, and therefore have tenſes.

To Have.

Indicative Mood.

Preſent Tenſe.

SING.	PLURAL.
I have	*We have*
Thou haſt	*Ye have*
He hath or *has**	*They have*

Preter-imperfect Tenſe.

SING.	PLURAL.
I had	*We had*
Thou hadſt	*Ye had*
He had	*They had*

Preter-perfect Tenſe.

SING.	PLURAL.
I have had	*We have had*
Thou haſt had	*Ye have had*
He hath or *has had*	*They have had*

* *Hath* is the regular termination; but *has* is more common, both in verſe and proſe.

Preter-

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had had	*We had had*
Thou hadſt had	*Ye had had*
He had had	*They had had*

Future-imperfect Tenſe.

SING.		PLURAL.	
I ſhall or *will*	*have*	*We ſhall* or *will*	*have*
Thou ſhalt or *wilt*	*have*	*Ye ſhall* or *will*	*have*
He ſhall or *will*	*have*	*They ſhall* or *will*	*have*

Future-perfect Tenſe.

SING.		PLURAL.	
I ſhall or will	*have had*	*We ſhall* or *will*	*have had*
Thou ſhalt or *wilt*	*have had*	*Ye ſhall* or *will*	*have had*
He ſhall or *will*	*have had*	*They ſhall* or *will*	*have had*

Subjunctive Mood.

Preſent Tenſe.

SING.	PLURAL.
I have	*We have*
**Thou have*	*Ye have*
He have	*They have*

Preter-imperfect Tenſe.

SING.	PLURAL.
I had	*We had*, &c. as in the indicative.
Thou had	
He had	

* *You*, in this and all other tenſes of the Subjunctive Mood, is more common than *Thou*; and it is in this Mood chiefly that *You* is uſed for *Thou*.

Preter-

Preter-perfect Tenſe.

SING.	PLURAL.
I have had	*We have had*, &c. as in
Thou have had	the indicative.
He have had	

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had had	*We had had*, &c. as in
Thou had had	the indicative.
He had had	

Future-imperfect Tenſe.

SING.		PLURAL.
I ſhall, or will	*have*	*We ſhall or will have*, &c. as in the indicative.
Thou ſhall or will	*have*	
He ſhall or will	*have*	

Future-perfect Tenſe.

SING.		PLURAL.
I ſhall or will	*have had*	*We ſhall or will have had*, &c. as in the indicative.
Thou ſhall or will	*have had*	
He ſhall or will	*have had*	

Potential Mood.

Preſent Tenſe.

SING.	PLURAL.
I may or *can have*	*We may* or *can have*
Thou mayſt or *canſt have*	*You may* or *can have*
He may or *can have*	*They may* or *can have*

Preter-imperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould or *would*	*have*	*We might, could, ſhould* or *would*	*have*
Thou mighteſt, couldſt, ſhouldſt, or *wouldſt*	*have*	*Ye might, could, ſhould* or *would*	*have*
He might, could, ſhould or *would*	*have*	*They might, could, ſhould*, or *would*	*have*

Preter-

Preter-perfect Tenſe.

SING.		PLURAL.	
I may or *can* *	*have had.*	*We may* or *can*	*have had.*
Thou mayſt or *canſt*	*have had.*	*Ye may* or *can*	*have had.*
He may or *can*	*have had.*	*They may* or *can*	*have had.*

Preter-pluperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould, or *would*	*have had.*	*We might, could, ſhould,* or *would*	*have had.*
Thou mightſt, couldſt, ſhouldſt, or *wouldſt*	*have had.*	*Ye might, could, ſhould,* or *would*	*have had.*
He might, could, ſhould, or *would*	*have had.*	*They might, could, ſhould,* or *would*	*have had.*

Imperative Mood.

SING.	PLURAL.
Let me have,	*Let us have.*
Have thou, or *do thou have.*	*Have ye,* or *do ye have.*
Let him have.	*Let them have.*

Infinitive Mood.

Preſent. *To have.* Perfect. *To have had.*

Participle.

Preſent. *Having.* Perfect. *Had.*

Compound perfect. *Having had.*

To Be.

Indicative Mood.

Preſent Tenſe.

SING.	PLURAL.
I am.	*We are.*
Thou art.	*Ye are.*
He is.	*They are.*

* *Can* is ſeldom uſed in this tenſe, except when a queſtion is aſked.

Preter-imperfect Tenſe.

SING.	PLURAL.
I was.	*We were.*
Thou waſt, or *wert* *.	*Ye were.*
He was.	*They were.*

Preter-perfect Tenſe.

SING.	PLURAL.
I have been.	*We have been.*
Thou haſt been.	*Ye have been.*
He hath or *has been.*	*They have been*

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had been.	*We had been.*
Thou haſt been.	*Ye had been.*
He had been.	*They had been.*

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will be.*	*We ſhall* or *will be.*
Thou ſhalt or *will be.*	*Ye ſhall* or *will be.*
He ſhall or *will be.*	*They ſhall* or *will be.*

Future-perfect Tenſe.

SING.		PLURAL.	
I ſhall or will	*have been.*	*We ſhall or will*	*have been.*
Thou ſhalt or wilt	*have been.*	*Ye ſhall or will*	*have been.*
He ſhall or will	*have been.*	*They ſhall or will*	*have been.*

Subjunctive Mood.

Preſent Tenſe.

SING.	PLURAL.
I be.	*We be.*
Thou be, or *beeſt.*	*Ye be.*
He be.	*They be*

Preter-

* *Wert* is properly of the Subjunctive Mood, and ought not to be uſed in the Indicative; though it is ſo by many good writers. It is therefore here inſerted.

Preter-imperfect Tenſe.

SING.	PLURAL.
I were.	*We were.*
Thou wert.	*Ye were.*
He were.	*They were.*

Preter-perfect Tenſe.

SING.	PLURAL.
I have been.	*We have been*, &c. as in
Thou have been.	the indicative.
He have been.	

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had been.	*We had been*, &c. as in
Thou had been.	the indicative.
He had been.	

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will be.*	*We ſhall* or *will be*, &c. as
Thou ſhall or *will be.*	in the indicative.
He ſhall or *will be.*	

Future-perfect Tenſe.

SING.		PLURAL.
I ſhall or *will*	*have been.*	*We ſhall* or *will have been*, &c. as in the indicative.
Thou ſhall or *will*	*have been.*	
He ſhall or *will*	*have been.*	

Potential Mood.

Preſent Tenſe.

SING.	PLURAL.
I may or *can be.*	*We may* or *can be.*
Thou mayſt or *canſt be.*	*Ye may* or *can be.*
He may or *can be.*	*They may* or *can be.*

Preter-imperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould, or *would*	*be.*	*We might, could, ſhould,* or *would*	*be.*
Thou mightſt, couldſt, ſhouldſt, or *wouldſt*	*be.*	*Ye might, could, ſhould,* or *would*	*be.*
He might, could, ſhould, or *would*	*be.*	*They might, could, ſhould,* or *would*	*be.*

Preter-perfect Tenſe.

SING.		PLURAL.	
I may or *can*	*have been.*	*We may* or *can*	*have been.*
Thou mayſt or *canſt*	*have been.*	*Ye may* or *can*	*have been.*
He may or *can*	*have been.*	*They may* or *can*	*have been.*

Preter-pluperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould, or *would*	*have been.*	*We might, could, ſhould,* or *would*	*have been.*
Thou mightſt, couldſt, ſhouldſt, or *wouldſt*	*have been.*	*Ye might, could, ſhould,* or *would*	*have been.*
He might, could, ſhould, or *would*	*have been.*	*They might, could, ſhould,* or *would*	*have been.*

Imperative Mood.

SING.	PLURAL.
Let me be.	*Let us be.*
Be thou, or *do thou be.*	*Be ye,* or *do ye be.*
Let him be.	*Let them be.*

Infinitive Mood.

Preſent. *To be.* Perfect. *To have been.*

Participle.

Preſent. *Being.* Perfect. *Been.*
Compound perfect. *Having been.*

To

To Do.

Indicative Mood.

Preſent Tenſe.

SING.	PLURAL.
I do.	*We do.*
Thou doeſt or *does.*	*Ye do.*
He doth or *does.*	*They do.*

Preter-imperfect Tenſe.

SING.	PLURAL.
I did.	*We did.*
Thou didſt.	*Ye did.*
He did.	*They did.*

Subjunctive Mood.

Preſent Tenſe.

SING.	PLURAL.
I do.	*We do*, &c. as in the in-
Thou do.	dicative.
He do.	

Future-imperfect Tenſe.

SING.	PLURAL.
I did.	*We did*, &c. as in the in-
Thou did.	dicative.
He did.	

Q. Has the Verb *To do* no more moods or tenſes?

A. The neuter or auxiliary Verb *To do* has no more moods or tenſes; but the active Verb *To do* is regularly conjugated through all the moods and all the tenſes.

Q. How are *let* and *muſt* conjugated?

A. They are not conjugated at all, for they admit of no variation.

Q. You ſay the auxiliary verbs are of great uſe in forming the compound tenſes: have you any thing elſe to obſerve concerning them?

A. It is neceſſary to obſerve the true meaning and import of each.

Q. What is the meaning of *ſhall* and *will?*

A. *Shall*, in the firſt perſon, ſimply foretells; in the ſecond and third perſon, it promiſes or threatens. *Will*, on the contrary, in the firſt perſon, promiſes or threatens; in the ſecond and third perſon, it ſimply foretells.

Q. Is this always their meaning?

A. No; it is their meaning only in affirmative ſentences: for when the ſentence is interrogative, their meaning, in general, is directed the reverſe. Thus, I *ſhall* read, you *will* read, ſignify event only. But *will* you read? implies intention; and *ſhall* I read? refers to the will of another.

Q. What is the meaning of *ſhould* and *would?*

A. *Should* ſignifies obligation, and *would* the inclination of the will.

Q. What is the meaning of *may* and *can?*

A. *May* denotes a right of liberty; *can*, a power or capacity.

Q. What is the meaning of *might* and *could?*

A. *Might* and *could* ſignify likewiſe a right or liberty, and a power or capacity, to do what is mentioned; but ſuppoſe, at the ſame time, the intervention of ſome obſtacle or impediment, that prevents its being done, as I *might* or *could* read, i. e. if nothing hindered me.

Q. What is the meaning of *let* and *muſt?*

A. *Let* ſignifies permiſſion, and ſometimes praying, exhorting, commanding. *Muſt* denotes neceſſity.

Q. What is the uſe of *do* and *did?*

A. They ſerve, as was formerly obſerved, to expreſs a thing with greater force and vigour; as *I* do *write; I* did *write;* which are much ſtronger expreſſions than *I write, I wrote.* They are likewiſe of great uſe in interrogative and negative ſentences: as did *you write? You* did *not write.* They ſometimes alſo ſupply the place of another verb, and render the repetition of it unneceſſary; as *you mind not your book as he* does.

Q. How are *have* and *be* placed before Verbs?

A. *Have*, through its ſeveral moods and tenſes, is placed only before the perfect participle; as *I* have *loved, I* had *loved.* *Be*, on the contrary, through its different moods and tenſes, is placed both before the preſent and perfect

perfect participles; as *I* am *loving*, *I* am *loved*; *I* was *loving*, *I* was *loved*.

Q. Have you any thing farther to ſay concerning the auxiliary Verbs?

A. When an auxiliary is joined to a Verb, the auxiliary goes through all the changes of perſon and number; and the Verb itſelf continues every where the ſame.

Q. What is the caſe when two or more auxiliaries go before a Verb?

A. The firſt of them only is changed according to perſon and number: the reſt continue without any change.

Q. Are there not ſome other Verbs beſides thoſe which are called auxiliary, that are placed before other Verbs without being followed by the prepoſition *to*?

A. Yes; the Verbs *bid*, *dare*, *make*, *ſee*, *hear*, and perhaps ſome others, are uſed in this manner, as *bid him come*, *I dare not go*, *you make her cry*, *I ſaw it fall*, *I heard him ſpeak*.

Q. As you have now mentioned all, or at leaſt the chief properties of the auxiliary Verbs, it will be neceſſary, in the next place, to ſhew how all the principal Verbs are conjugated through all the moods and tenſes. I therefore deſire to know how the active Verb *To love* is conjugated?

A. The active Verb *To love* is conjugated in the following manner. But firſt, I muſt obſerve, that the *active form of a Verb* is ſometimes called the *active voice*, and the *paſſive form of it*, the *paſſive voice*; but this diſtinction ſeems to be of very little uſe, and therefore at preſent I ſhall pay no regard to it.

Active Verb.

To Love.

Imperative Mood.

Preſent Tenſe.

SING.	PLURAL.
I love.	*We love*
Thou loveſt.	*Ye love.*
He loveth, or *loves.*	*They love.*

Preter-

Preter-imperfect Tenſe.

SING.	PLURAL.
I loved.	*We loved.*
Thou lovedſt.	*Ye loved.*
He loved.	*They loved.*

Preter-perfect Tenſe.

SING.	PLURAL.
I have loved.	*We have loved.*
Thou haſt loved.	*Ye have loved.*
He hath or *has loved.*	*They have loved.*

Preter-pluperfect Tenſe.

SING.	PDURAL.
I had loved.	*We had loved.*
Thou hadſt loved.	*Ye had loved.*
He had loved.	*They had loved.*

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will love.*	*We ſhall or will love.*
Thou ſhalt or *wilt love.*	*Ye ſhall or will love.*
He ſhall or *will love.*	*They ſhall* or *will love.*

Future-perfect Tenſe.

SING.	PLURAL.
I ſhall, or will } *have loved.*	*We ſhall or will* } *have loved.*
Thou ſhalt or wilt } *have loved.*	*Ye ſhall or will* } *have loved.*
He ſhall or will } *have loved.*	*They ſhall or will* } *have loved.*

Subjunctive Mood.

Preſent Tenſe.

SING.	PLURAL.
I love.	*We love,* &c. as in the indicative.
Thou love.	
He loves.	

Preter-

Preter-imperfect Tenſe.

SING.	PLURAL.
I loved.	*We loved*, &c. as in the indicative.
Thou loved.	
He loved *.	

Preter-perfect Tenſe.

SING.	PLURAL.
I have loved.	*We have loved*, &c. as in the indicative.
Thou have loved.	
He have loved.	

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had loved.	*We had loved*, &c. as in the indicative.
Thou had loved.	
He had loved.	

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will love.*	*We ſhall* or *will love*, &c.
Thou ſhall or *will love.*	
He ſhall or *will love.*	

Future-perfect Tenſe.

SING.	PLURAL.
I ſhall or *will* } *have loved.*	*We ſhall* or *will have loved*, &c. as in the indicative.
Thou ſhall or *will* } *have loved.*	
He ſhall or *will* } *have loved.*	

Potential Mood.
Preſent Tenſe.

SING.	PLURAL.
I may or *can love.*	*We may* or *can love.*
Thou mayſt or *canſt love.*	*Ye may* or *can love.*
He may or *can love.*	*They may* or *can love.*

Preter-

* The only difference between the Indicative and the Subjunctive Mood lies in this, that, in the former, the ſecond and third perſon ſingular of the preſent tenſe, and the ſecond perſon ſingular of all the other tenſes, are always different from the firſt perſon ſingular: in the latter, they are always the ſame with it.

Preter-imperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould, or would	*love.*	*We might, could, ſhould, or would*	*love.*
Thou mightſt, couldſt, ſhouldſt, or wouldſt	*love.*	*Ye might, could, ſhould, or would*	*love.*
He might, could, ſhould, or would	*love.*	*They might, could, ſhould, or would.*	*love.*

Preter-perfect Tenſe.

SING.		PLURAL.	
I may or can	*have loved.*	*We may or can*	*have loved.*
Thou mayſt or canſt	*have loved.*	*Ye may or can*	*have loved.*
He may or can	*have loved.*	*They may or can*	*have loved.*

Preter-pluperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould or would	*have loved.*	*We might, could, ſhould, or would*	*have loved.*
Thou mightſt, couldſt, ſhouldſt, or wouldſt	*have loved.*	*Ye might, could, ſhould, or would*	*have loved.*
He might, could, ſhould, or would	*have loved.*	*They might, could, ſhould, or would*	*have loved.*

Imperative Mood.

SING.	PLURAL.
Let me love.	*Let us love.*
Love thou, or do thou love.	*Love ye, or do ye love.*
Let him love.	*Let them love.*

Infinitive Mood.

Preſent. *To love.* Perfect. *To have loved.*

Participle.

Preſent. *Loving.* Perfect. *Loved.*

Compound perfect. *Having loved.*

Q. Is there not another method of conjugating the active verb?

A. Yes; it may be conjugated by adding its participle preſent to the auxiliary Verb *To be*, through all the perſons, numbers, tenſes, and moods. Thus, inſtead of *I love, Thou loveſt, He loves, We love, Ye love, They love*, we may ſay, *I am loving, Thou art loving, He is loving, We are loving, Ye are loving, They are loving*. Inſtead of *I loved, Thou lovedſt, He loved, We loved, Ye loved, They loved*, we may ſay, *I was loving, Thou waſt loving, He was loving, We were loving, Ye were loving, They were loving*. And ſo on, through all the variations of the auxiliary Verb *To be*, retaining ſtill the participle preſent of the principle Verb.

Q. How is the paſſive Verb conjugated?

A. As the active Verb may be conjugated by adding the participle preſent to the Verb *To be*, ſo the paſſive Verb is conjugated by adding the participle perfect to the ſame Verb *To be* through all its changes of perſon, number, tenſe, and mood.

Q. How then is the paſſive Verb *To be loved* conjugated?

A. It is conjugated thus:

Paſſive Verb.

To be loved.

Indicative Mood.

Preſent Tenſe.

SING.	PLURAL.
I am loved.	*We are loved.*
Thou art loved.	*Ye are loved.*
He is loved.	*They are loved.*

Preter-imperfect Tenſe.

SING.	PLURAL.
I was loved.	*We were loved.*
Thou waſt loved.	*Ye were loved.*
He was loved.	*They were loved.*

Preter-

Preter-perfect Tenſe.

SING.	PLURAL.
I have been loved.	*We have been loved.*
Thou haſt been loved.	*Ye have been loved.*
He hath or *has been loved.*	*They have been loved.*

Preter-pluperfect Tenſe.

SING.	PLURAL.
I had been loved.	*We had been loved.*
Thou hadſt been loved.	*Ye had been loved.*
He had been loved.	*They had been loved.*

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will be loved.*	*We ſhall* or *will be loved.*
Thou ſhalt or *wilt be loved.*	*Ye ſhall* or *will be loved.*
He ſhall or *will be loved.*	*They ſhall* or *will be loved.*

Future-perfect Tenſe.

SING.	PLURAL.
I ſhall or *will* } *have been loved.*	*We ſhall* or *will* } *have been loved.*
Thou ſhalt or *wilt* } *have been loved.*	*Ye ſhall* or *will* } *have been loved.*
He ſhall or *will* } *have been loved.*	*They ſhall* or *will* } *have been loved.*

Subjunctive Mood.

Preſent Tenſe.

SING.	PLURAL.
I be loved.	*We be loved.*
Thou be or *beeſt loved.*	*Ye be loved.*
He be loved.	*They be loved.*

Preter-imperfect Tenſe.

SING.	PLURAL.
I were loved.	*We were loved.*
Thou wert loved.	*Ye were loved.*
He were loved.	*They were loved.*

Preter-

Preter-perfect Tenſe.

SING.	PLURAL.
I have been loved.	*We have been loved*, &c. as in
Thou have been loved.	the indicative.
He have been loved.	

Future-imperfect Tenſe.

SING.	PLURAL.
I ſhall or *will be loved.*	*We ſhall* or *will be loved*, &c.
Thou ſhall or *will be loved.*	as in the indicative.
He ſhall or *will be loved.*	

Future-perfect Tenſe.

SING.	PLURAL.
I ſhall, or will have been loved.	*We ſhall* or *will have been loved*,
Thou ſhall or will have been loved.	&c. as in the indicative.
He ſhall or will have been loved.	

Potential Mood.

Preſent Tenſe.

SING.	PLURAL.
I may or can be loved.	*We may or can be loved.*
Thou mayſt or canſt be loved.	*Ye may or can be loved.*
He may or can be loved.	*They may or can be loved.*

Preter-imperfect Tenſe.

SING.	PLURAL.
I might, could, ſhould, or would be loved.	*We might, could, ſhould, or would be loved.*
Thou mightſt, couldſt, ſhouldſt, or wouldſt be loved.	*Ye might, could, ſhould, or would be loved.*
He might, could, ſhould, or would be loved.	*They might, could, ſhould, or would be loved.*

Preter-perfect Tenſe.

SING.		PLURAL.	
I may or *can*	*have been loved.*	*We may* or *can*	*have been loved.*
Thou mayſt or *canſt*	*have been loved*	*Ye may* or *can*	*have been loved.*
He may or *can*	*have been loved*	*They may* or *can*	*have been loved.*

Preter-pluperfect Tenſe.

SING.		PLURAL.	
I might, could, ſhould or *would*	*have been loved.*	*We might, could, ſhould,* or *would*	*have been loved.*
Thou mightſt, couldſt, ſhouldſt, or *wouldſt*	*have been loved.*	*Ye might, could, ſhould,* or *would*	*have been loved.*
He might, could, ſhould, or *would*	*have been loved.*	*They might, could, ſhould,* or *would*	*have been loved.*

Imperative Mood.

SING.	PLURAL.
Let me be loved.	*Let us be loved.*
Be thou loved, or *do thou be loved.*	*Be ye loved,* or *do ye be loved.*
Let him be loved.	*Let them be loved.*

Infinitive Mood.

Preſent. *To be loved.* Perfect. *To have been loved.*

Participle.

Perfect. *Loved.* Compound Perfect. *Having been loved.*

Q. As you have now ſhewn the manner of conjugating the active and the paſſive Verb, it will be proper to ſhew, in the next place, how the neuter Verb is conjugated.

A. The neuter Verb is conjugated like the active; but as it partakes ſomewhat of the nature of the paſſive, it admits, in many inſtances, of the paſſive form. This happens chiefly in thoſe verbs, which ſignify ſome kind of motion, or change of place or condition; as *I am arrived; I am become; He is riſen; He is fled.*

Q. Are all Verbs conjugated like the Verb *To love?*

A. All regular Verbs are; but there are in Engliſh, as in every other language, a great many irregular verbs, which are conjugated in a very different manner.

Q. What do you mean by regular Verbs?

A. Regular Verbs are thoſe, which form their preter-imperfect tenſe, and their participle perfect or paſt, which is always the ſame with the preter-imperfect, in *ed*; as *loved, ruled, called.*

Of IRREGULAR VERBS.

Q. What do you mean by *irregular Verbs?*

A. Irregular Verbs are thoſe which do not form their preter-imperfect tenſe and their participle perfect or paſt in *ed*, but in ſome other manner.

Q. In what parts is a Verb irregular?

A. A Verb is irregular in the preter-imperfect tenſe, and the participle perfect or paſt only; and indeed conſidering the ſmall number of variations which an Engliſh verb has, it can hardly be irregular in any other part.

Q. How many ways may a verb be irregular?

A. A Verb may be irregular two ways, namely, by contraction, or otherwiſe.

Q. What Verbs are irregular by contraction?

A. Thoſe that end in *ch, ck, p, x, m,* and *n,* which change *ed* into *t,* for the ſake of a more eaſy and quick pronunciation; as *ſnatch, ſnatcht,* for *ſnatched; deck deckt,* for *decked; ſtop, ſtopt,* for *ſtopped; fix, fixt,* for *fixed; dream, dreamt,* for *dreamed; mean, meant,* for *meaned.*

Q. Are there no other Verbs that change *ed* into *t*?

A. Yes; thoſe that end in *ll* and *ſs*, which drop one of the double conſonants before the *t*; *ſmell*, *ſmelt*; *bleſs*, *bleſt*: and thoſe that end in *l* and *p* after a diphthong, where the diphthong is changed into a ſingle ſhort vowel; as *feel*, *felt*; *weep*, *wept*.

Q. Are Verbs ending in the above mentioned letters, always irregular or contracted?

A. No; they are frequently regular or entire; and indeed it may be ſaid, that the regular or entire form is in writing, if not in converſation, greatly preferable to the irregular or contracted.

Q. What Verbs are irregular otherwiſe than by contraction?

A. There are a great many of this ſort.

Q. Can they be reduced to any certain rules;

A. Not well. Rules, indeed, have been given for this purpoſe by ſome Grammarians; but they are ſo numerous and intricate, that they rather tend to perplex the judgment, than to aſſiſt the memory of the learner.

Q. What then is the beſt method of underſtanding theſe Verbs?

A. The beſt method of underſtanding them ſeems to be to give a complete catalogue of them, by which means all their irregularities may be ſeen at one view.

Q. I deſire you, therefore, to give me a complete catalogue of theſe Verbs.

A. Here follows a complete, or, at leaſt, a pretty full catalogue of them. It muſt be obſerved, however, that ſome of theſe Verbs are conjugated regularly, as well as irregularly; and where that is the caſe, an aſteriſk is ſubjoined to them.

Preſent Tenſe.	Preter imperfect Tenſe.	Participle perfect.
abide	abode	abode
am	was	been
ariſe	aroſe	ariſen
awake	awoke*	awoke
bear	bare, bore	born

beat

Preſent Tenſe.	Preter-imperfect Tenſe.	Participle perfect.
beat	beat	beaten
begin	began	begun
bend	bent	bent
unbend	unbent	unbent
bereave	bereft*	bereft*
beſeech	beſought	beſought*
bid	bid, bad, bade	bid, bitten
bind	bound	bound
bite	bit	bit, bidden
bleed	bled	bled
blow	blew	blown
break	brake, broke	broke, broken
breed	bred	bred
bring	brought	brought
build	built*	built*
burſt	burſt	burſt, burſten
buy	bought	bought
can	could	———
caſt	caſt	caſt
catch	caught*	caught*
chide	chid	chid, chidden
chooſe, chuſe	choſe	choſe, choſen
cleave	clave, clove, cleft*	cleft, cloven
cling	clang, clung	clung
clothe	clad*	clad*
come	came	come
coſt	coſt	coſt
crow	crew*	crowed
cut	cut	cut
dare	durſt*	dared
die	died	dead
dig	dug*	dug*
draw	drew	drawn
drink	drank, drunk	drunk, drunken
drive	drove	driven, drove
eat	eat, ate	eat, eaten
fall	fell	fallen
feed	fed	fed
fight	fought	fought

Preſent Tenſe.	Preter-imperfect Tenſe.	Participle perfect.
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forſake	forſook	forſaken
freeze	froze	froze, frozen
get	gat, got	got, gotten
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung	hung*
have	had	———
hear	heard	heard
hew	hewed	hewn*
hide	hid	hid, hidden
hit	hit	hit
hold	held	holden, held
hurt	hurt	hurt
knit	knitted	knitted, knit
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain, lien
load	loaded	loaden, laden*
loſe	loſt	loſt
make	made	made
may	might	———
meet	met	met
mow	mowed	mown*
muſt	———	———
ought	ought	———
pay	paid	paid
put	put	put
———	quoth he	———
read	read	read

rend

Preter Tenſe.	Preter-imperfect Tenſe.	Participle perfect.
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang, rung	rung
riſe	roſe	riſen
rive	rived	riven
run	ran	run
ſay	ſaid	ſaid
ſaw	ſawed	ſawn*
ſee	ſaw	ſeen
ſeek	ſought	ſought
ſeethe	ſeethed	ſodden
ſell	ſold	ſold
ſend	ſent	ſent
ſet	ſet	ſet
ſhake	ſhook	ſhook, ſhaken
ſhall	ſhou	———
ſhave	ſhaved	ſhaven*
ſhear	ſheared, ſhore	ſhorn
ſhed	ſhed	ſhed
ſhine	ſhone*	ſhone*
ſhoe	ſhod	ſhod
ſhoot	ſhot	ſhot
ſhew	ſhewed	ſhewn*
ſhow	ſhowed	ſhown*
ſhrink	ſhrank, ſhrunk	ſhrunk
ſhut	ſhut	ſhut
ſing	ſang, ſung	ſung
ſink	ſank, ſunk	ſunk
ſit	ſat	ſat, ſitten
ſlay	ſlew	ſlain
ſlide	ſlid*	ſlidden
ſlink	ſlunk	ſlunk
ſling	ſlang, ſlung	ſlung
ſlit	ſlit*	ſlit
ſmite	ſmote	ſmitten
ſnow	ſnowed	ſnown*
ſow	ſowed	ſown*
ſpeak	ſpake, ſpoke	ſpoken

Preſent Tenſe.	Preter-imperfect Tenſe.	Participle perfect.
ſpeed	ſped	ſped
ſpend	ſpent	ſpent
ſpin	ſpan, ſpun	ſpun
ſpit	ſpat	ſpitten
ſplit	ſplit	ſplit*
ſpread	ſpread	ſpread
ſpring	ſprang, ſprung	ſprung
ſtand	ſtood	ſtood
ſteal	ſtole	ſtolen, ſtoln
ſtick	ſtuck	ſtuck
ſting	ſtung	ſtung
ſtink	ſtank, ſtunk	ſtunk
ſtride	ſtrode	ſtridden
ſtrike	ſtruck	ſtruck, ſtrucken, ſtricken
ſtring	ſtrung	ſtrung
ſtrive	ſtrove*	ſtriven
ſtrow	ſtrowed	ſtrown
ſwear	ſwore, ſware	ſworn
ſweat	ſweat	ſweat, ſweaten
ſwell	ſwelled	ſwollen
ſwim	ſwam, ſwum	ſwum
ſwing	ſwung	ſwung
take	took	taken
teach	taught	taught
tear	tore, tare	torn
tell	told	told
think	thought	thought
thrive	throve*	thriven
throw	threw	thrown
thruſt	thruſt	thruſt
tread	trode	trodden
trow	———	———
wear	wore	worn
weave	wove*	woven*
wet	wet	wet
will	would	———
win	wan, won	won
wind	wound	wound

Preſent Tenſe.	Preter-imperfect Tenſe.	Participle perfect.
wis	wiſt	———
wit, wot	wot	———
work	wrought*	wrought*
wring	wrung*	wrung*
write	wrote, writ	written, writ, wrote

Q. Does this catalogue contain all the Verbs that are irregular otherwiſe than by contraction?

A. It contains the greateſt part of them; though it might have been rendered much larger, if not more complete, by inſerting many verbs, which are irregular only by contraction, but ſeem to be irregular in another manner: as *creep, crept; keep, kept; ſweep, ſwept; ſleep, ſlept; geld, gelt; gild, gilt; gird, girt*, &c.

Q. When a Verb has two preter-imperfect tenſes, which of them is moſt frequently uſed?

A. When a Verb has two preter-imperfect tenſes, one of them is generally the ſame with the participle perfect; and then that one is moſt frequently uſed in converſation, and the other is, or ought to be, moſt frequently uſed in writing.

Q. Why ought the other to be moſt frequently uſed in writing?

A. For the ſake of greater perſpicuity of ſtyle; as every thing that conveys a different idea, ſhould, as much as poſſible, be expreſſed by a different word.

Q. Is this rule always obſerved?

A. No; good writers neglect it frequently, and bad writers almoſt always.

Q. Are they not ſometimes guilty of a greater blunder?

A. Yes; they ſometimes confound the preter-imperfect tenſe and the participle perfect in thoſe verbs, which have them quite different from one another. Thus nothing is more common than the following expreſſions; *He begun*, for *He began; He run*, for *He ran; He drunk*, for *He drank;* where the participle perfect is uſed for the preter imperfect tenſe. On the contrary, the preter-imperfect

perfect tenſe is frequently uſed for the participle perfect: as *I have ſpoke*, for *I have ſpoken*; *It was ſpoke*, for *It was ſpoken*.

Q. How many Verbs are there in the Engliſh language?

A. Some Grammarians ſay, there are about four thouſand three hundred, regular and irregular, ſimple and compound; but as we are daily borrowing new Verbs, as well as other words from foreign languages, it ſeems to be difficult, if not impoſſible, to fix their preciſe number.

Q. How many of theſe Verbs are irregular?

A. About one hundred and ſeventy.

CHAP. VI.

Of PARTICIPLES.

Q. WHAT is a *Participle*?

A. A *Participle*, as was ſaid above, is a word derived from a Verb, or, more properly, it is a part of a Verb, which partakes of the nature of an Adjective; as *loving*, *loved*.

Q. How many Participles are there?

A. Strictly ſpeaking, there are but two Participles.

Q. What are they?

A. The Participle preſent or active, as *calling*; and the Participle perfect or paſt, as *called*.

Q. How are they formed?

A. The manner of forming them is deſcribed in page 31; and, that I may not be tedious, I ſhall not here repeat it. I ſhall only obſerve, by way of ſupplement to what is there ſaid, that Verbs of one ſyllable, which end with a ſingle conſonant preceded by a ſingle vowel, double the final conſonant in the participle preſent, as well as in every other part of the verb in which a ſyllable is added; as *ſit*, *ſitting*, *ſitteth*; *ſhut*, *ſhutting*, *ſhutteth*. This is likewiſe the caſe with verbs of more than one ſyllable, if they have the accent on the laſt ſyllable; as *begin*, *beginning*, *beginneth*;

ginneth; commit, committing, committed. But if the accent be not on the laſt ſyllable, the final conſonant is not doubled; as *enter, entering, entereth; render, rendering, rendereth.*

Q. You ſay that, ſtrictly ſpeaking, there are but two participles: do you mean that any more Participles are uſed?

A. Yes; there is a third Participle uſed, called the compound perfect Participle.

Q. How is it formed?

A. It is formed by adding the Participle perfect to the word *having;* as *having loved, having called, having taken.*

Q. You ſay a Participle partakes of the nature of an adjective: do you mean that it is the ſame with an adjective?

A. In ſome reſpects it is the ſame with an adjective: in other reſpects it differs from it.

Q. In what reſpects is it the ſame with an adjective?

A. It is the ſame with an adjective in ſo far as it expreſſes the property or quality of a thing, and, when joined to a ſubſtantive, makes good ſenſe; as *a purling ſtream, a ſcorching ſun, a learned man, an accompliſhed woman.*

Q. In what reſpects does it differ from an adjective?

A. It differs from an adjective in as far as it ſignifies being, doing, or ſuffering; as *living, whipping, whipped:* which a ſimple adjective does not, as *white, black, hard, ſoft;* none of which ſignify either being, doing, or ſuffering.

Q. Does it differ from an adjective in any other reſpect?

A. Yes; it differs from an adjective in as much as it expreſſes time; as *turning,* the preſent time; *turned,* the paſt time; which a ſimple adjective does not, as *high, low, ſweet, ſour;* none of which denote any time.

Q. Is not the preſent or active Participle ſometimes uſed in a paſſive ſenſe?

A. Yes; as *dinner is dreſſing, the clothes are making, the books are binding.* Mr. *Johnſon* ſays that this is a vicious expreſſion, probably corrupted from a phraſe more pure, but now ſomewhat obſolete, viz. *Dinner is a dreſſing, the clothes*

clothes are a *making*, *the books are* a *binding*; *a* being properly *at*, and *dreſſing*, *making*, and *binding* verbal nouns ſignifying action. This Participle, too, has ſometimes *a* before it, when it is uſed in an active ſenſe, as *he is gone* a-*fiſhing*, *they are gone* a-*walking*.

Q. Is not the preſent or active Participle ſometimes uſed as a ſubſtantive noun?

A. It is ſo in the opinion of ſome Grammarians, who give, for examples, ſuch expreſſions as the following, *a little learning*, *a great building*, *a fine painting*, *a good underſtanding*; where the words *learning*, *building*, *painting*, and *underſtanding*, are, they ſay, all Participles uſed as ſubſtantives. But it is more probable, that theſe ſeeming Participles are real ſubſtantives, or at leaſt Participles converted into ſubſtantives, as they have all the properties of ſubſtantives, that is, they make ſenſe by themſelves, and they make ſenſe when joined with adjectives.

CHAP. VII.

Of ADVERBS.

Q. WHAT are *Adverbs*?

A. *Adverbs*, as well as prepoſitions, interjections, and conjunctions, are by ſome called particles; that is, they are certain little words that are wholly indeclinable.

Q. What is the proper uſe of *Adverbs*?

A. They ſerve to expreſs the manner and other circumſtances of an action; as *juſtly*, *now*, *ſoon*.

Q. Why are they called Adverbs?

A. Becauſe they are, for the moſt part, *added to Verbs*; as *He reads* well, *He writes* neatly, *She dances* gracefully, *She ſings* ſweetly.

Q. What other words are they joined to, beſides Verbs?

A. They are joined to adjectives, or participles, and ſometimes to other Adverbs.

Q. Give me ſome examples?

A. 1. They are joined to adjectives; as *extremely* cold, *intenſely* hot. 2. They are joined to participles; as *greatly* daring, *highly* deſerving, *deeply* read, *thoroughly* verſed. 3. They are joined to other Adverbs; as *very* much, not *very* wiſely.

Q. How many kinds of Adverbs are there.

A. There are as many kinds of Adverbs as there are circumſtances of an action. Their number, therefore, is very great. They may perhaps be reduced to the following heads, viz. Adverbs of time, place, number, order, quantity, quality; and Adverbs of affirming, denying, interrogating, doubting, and comparing.

Q. What are the Adverbs of time?

A. The Adverbs of time are divided into four claſſes.

Q. What are they?

A. Adverbs of the time preſent, of the time paſt, of the time to come, and of an uncertain or undetermined time.

Q. What are the Adverbs of the preſent?

A. *Now, inſtantly, preſently, to-day, &c.*

Q. What are the Adverbs of time paſt?

A. *Lately, already, before, yeſterday, heretofore, hitherto, long, ſince, long ago, &c.*

Q. What are the Adverbs of the time to come?

A. *To-morrow, not yet, hereafter, henceforth, henceforward, by and by, &c.*

Q. What are the Adverbs of an uncertain or undetermined time?

A. *Oft, often, oft-times, oftentimes, ſoon, ſeldom, daily, weekly, monthly, yearly, always, when, then, ever, never, &c.*

Q. What are the Adverbs of place?

A. *Here, there, where, elſewhere, ſomewhere, nowhere, everywhere, above, below, within, without, together, apart, hither, thither, whither, upward, downward, forward, backward, hence, thence, whence, &c.*

Q. What are the Adverbs of number?

A. *Once, twice, thrice, &c.*

Q. What are the Adverbs of order?

A. *Firſt*, or *firſtly, ſecondly, thirdly, fourthly, fifthly, &c.*

Q. What are the Adverbs of quantity?

A. *Much, little, enough, ſomewhat, ſomething, &c.*

Q. What are the Adverbs of quality?

A. Adverbs of quality are formed from adjectives by adding *ly* to them, and they denote the ſame quality as the adjectives from which they are formed; as *wiſely, fooliſhly, quickly, ſlowly.*

Q. May Adverbs of quality be derived from all adjectives in this manner?

A. Adverbs of quality may be derived in this manner, from moſt adjectives, except from ſuch as themſelves end in *ly*, which do not eaſily admit of ſuch a derivation.—Some, however, derive Adverbs of quality in this manner; as from *holy, godly*, ſome derive *holily, godlily:* but theſe words are rather grown obſolete, and it ſeems better to ſay *in* a *holy, godly* manner.

Q. What are the Adverbs of affirming?

A. *Yea, yes, verily, truly, certainly, &c.*

Q. What are the Adverbs of denying?

A. *Nay, no, not, no wiſe, &c.*

Q. What are the Adverbs of interrogating?

A. *How, why, wherefore, whether, &c.*

Q. What are the adverbs of doubting?

A. *Haply, perhaps, peradventure, poſſibly, &c.*

Q. What are the Adverbs of comparing?

A. *As, ſo, more, moſt, leſs, leaſt, very, almoſt, well, nigh, little, alike, otherwiſe, &c.*

Q. Are Adverbs ever compared?

A. Sometimes, as *ſoon, ſooner, ſooneſt; often, oftener, oftenеſt.* Adverbs in *ly* are compared by *more* and *moſt*, as *happily, more happily, moſt happily.*

Q. Are not Adverbs in *ly* ſometimes compared by *er* and *eſt?*

A. They were ſo formerly; as *gladly, gladlier, gladlieſt; hardly, hardlier, hardlieſt.* But this manner of comparing them is now out of uſe, except among the poets.

Q. Have you any thing farther to obſerve concerning Adverbs?

A. It may be obſerved, that many of the Adverbs above-mentioned are real adjectives; as *more, moſt, little, leſs, leaſt.* Nay, ſome of them are even ſubſtantives, as *yeſterday,*

yeſterday, to-day, to-morrow. The truth is, there are many words in the Engliſh language, that are ſometimes uſed as adjectives, and ſometimes as adverbs; there are others, that are ſometimes uſed as ſubſtantives, and ſometimes as adverbs; and nothing but the ſenſe can determine what part of ſpeech they are.

Q. Can you give any examples?

A. Here follow a few. More *things may be learned from reading than converſation:* here *more* is evidently an adjective, becauſe it makes ſenſe when joined to *thing*, which is the true definition of an adjective. *John is* more *diligent than James:* here *more* is evidently an adverb, for it is only a particle uſed in comparing the adjective *diligent*. Moſt *things may be had in London:* here *moſt* is plainly an adjective, for the firſt of the above-mentioned reaſons.—*Peter is the* moſt *induſtrious man I ever knew:* here moſt is plainly an adverb, for the laſt of the above-mentioned reaſons. *A* little *thing offends a fool:* here *little* is an adjective. *I* little *thought it would ever have come to this:* here *little* is an adverb. Leſs *things have produced greater effects:* here *leſs* is an adjective. *The Spaniards are* leſs *lively than the French:* here *leſs* is an adverb. *The* leaſt *thing you can do is to offer him your aſſiſtance:* here *leaſt* is an adjective. *The moſt learned men are the* leaſt *conceited:* here *leaſt* is an adverb. To-day's *leſſon is longer than* yeſterday's, *but* to-morrow's *will be longer than either:* here *yeſterday*, *to-day*, and *to-morrow* are all ſubſtantives, becauſe they are words that make ſenſe by themſelves, and admit beſides of a genitive caſe. But *He came home* yeſterday, *he ſets out again* to-day, *and he will return* to-morrow: here theſe words are all adverbs of time, becauſe they anſwer to the queſtion *when*.

Q. Are not ſeveral other of theſe Adverbs uſed as ſubſtantives?

A. They are ſo in the opinion of ſome Grammarians; and even Mr. Johnſon, in his dictionary, ſets them down as ſubſtantives. The following examples will make the matter plain. *He gave* more *of it to his brother than he kept to himſelf:* Moſt *of the family were gone to church:* Little *ſaid is ſoon mended:* Leſs *will maintain a girl than a boy:* *The* leaſt *I expected was to be thanked for my trouble.* Here

it is evident, that *more*, *moſt*, *little*, *leſs*, *leaſt*, are uſed as ſubſtantives; but it is natural to think, that they are not real ſubſtantives, but only adverbs that ſupply the place of ſubſtantives. *Much* is likewiſe uſed as a ſubſtantive, an adjective, or an adverb: thus, much *of the land was left untilled*; much *money has been laid out upon that houſe*; *it is* much *better to go than ſtay*. In the firſt of theſe ſentences, *much* is a ſubſtantive; in the ſecond, it is an adjective, and in the third, an adverb.

CHAP. VIII.

Of PREPOSITIONS.

Q. WHAT is a *Prepoſition*?

A. A *Prepoſition* is a word that expreſſes the relation which one word hath to another, and performs in Engliſh what in Latin is effected by caſes, or the different terminations of nouns.

Q. What are the principal Prepoſitions?

A. They are as follow; *above*, *about*, *after*, *againſt*, *among*, *amongſt*, *at*, *before*, *behind*, *below*, *beneath*, *beſide*, *beſides*, *between*, *beyond*, *by*, *for*, *from*, *in*, *into*, *of*, *off*, *out of*, *on*, *upon*, *over*, *through*, *till*, *until*, *to*, *unto*, *toward*, *towards*, *under*, *up*, *with*, *within*, *without*.

Q. Will it not be proper to explain the meaning of theſe Prepoſitions?

A. No more than it is to explain the meaning of any other words in the Engliſh language. Some Grammarians, indeed, have done ſo; but ſuch an explanation belongs rather to a dictionary than a grammar.

Q. Why are theſe words called *Prepoſitions*?

A. Becauſe they are commonly *placed before* the words to which they refer: as *He wrote it* with *a pencil*; *He gave it* to *his ſiſter*.

Q. Are they always ſo placed?

A. No; they are ſometimes placed after the word, to which

which they refer; as *How much did you buy it* for? Inſtead of, For *how much did you buy it?*

Q. To what kinds of words are Prepoſitions commonly joined?

A. They are joined to ſeveral kinds of words, viz. 1. To ſubſtantive nouns: as *He came* to *England; He went* from *London.* 1. To pronouns: as *He ſpoke* to *me; He walked* with *him.* 3. To verbs in the infinitive mood: *He promiſed* to *write; I was obliged* to *ſtand; They deſerve* to *be puniſhed.* 4. To the compound perfect participle: as After *having dined;* After *having been dreſſed.* And 5. Sometimes to adverbs: as From *hence,* from *thence,* from *whence.* But theſe laſt expreſſions are rather improper: as *hence, thence,* and *whence,* include in themſelves the meaning of *from: hence* ſignifying *from this place; thence, from that place;* and *whence, from what or which place.*

Q. Have you any thing elſe to ſay concerning Prepoſitions?

A. Some of them are uſed ſeparately, or by themſelves: others in compoſition: and ſome are uſed both the one way or the other.

Q. Which of them are uſed ſeparately, or by themſelves?

A. Thoſe I have already mentioned.

Q. Which of them are uſed in compoſition?

A. Some of thoſe I have already mentioned; as *after, for, over, out, under, up, with:* and ſome that I have not yet mentioned; as *a, be, fore, mis, un.* Theſe laſt never ſtand ſeparately, or by themſelves; and are therefore called inſeparable Prepoſitions.

Q. Are there any other Prepoſitions uſed in the compoſition of Engliſh words?

A. Yes; there are a great many Latin, and ſome Greek Prepoſitions.

Q. What are the Latin Prepoſitions uſed in the compoſition of Engliſh words?

A. The Latin Prepoſitions are *ab* or *abs, ad, ante, circum, ton* for *cum, contra, de, dis, di, e* or *ex, extra, in, inter, intro, ob, per, poſt, per, pre, preter, pro, re, retro, ſe, ſub, ſubter, ſuper,* and *trans.*

Q. What are the Greek Prepoſitions uſed in the compoſition of Engliſh words?

A. The Greek Prepoſitions are *a* or *an*, *amphi*, *anti*, *hyper*, *hypo*, *meta*, *peri*, and *ſyn*.

Q. Will it not be proper to explain the meaning of theſe Prepoſitions?

A. Yes; becauſe all of them, except *after*, *for*, *over*, *ous*, *under*, *up*, *with*, being inſeparable Prepoſitions, that is, being uſed only in compoſition, their meaning cannot be eaſily found in their dictionaries.

Q. I deſire you, therefore, to give me, in the firſt place, the meaning of the Engliſh Prepoſitions?

A. I ſhall give the meaning as well as I can, conſidering them in an alphabetical order; thus, *a*, *after*, *be*, *for*, *fore*, *mis*, *over*, *out*, *un*, *under*, *up*, *with*.

The ENGLISH PREPOSITIONS, *uſed in the Compoſition, explained.*

Q. What then is the meaning of *a* in the beginning of words?

A. *A* ſometimes ſignifies *in* or *on*; as *abed*, *aſhore*, that is, *in bed*, *on ſhore*. It is frequently redundant or ſuperfluous: as *ariſe*, for *riſe*; *arouſe*, for *rouſe*; *awake*, for *wake*.

Q. What is the meaning of *after*?

A. *After* means being poſterior in point of time; as *afternoon*, i. e. *the later part of the day*; *aftertimes*, i. e. *ſucceeding times*.

Q. What is the meaning of *be*?

A. *Be* is ſometimes ſuperfluous; as to *bewail*. But it is often ſignificant, and as various meanings. It ſignifies, 1. *Over*, as *to beſprinkle*, i. e. *to ſprinkle over*. 2. *By* or *nigh*, as *beſide*, i. e. *by* or *nigh the ſide*. 3. *In*, as *betimes*, i. e. *in time*, or early. 4. *For* and *beforehand*, as *to beſpeak*, i. e. *to ſpeak for beforehand*.

Q. What is the meaning of *for*?

A. *For* means negation or privation, that is, it denies or deprives; as *to forebid*, i. e. *to bid it not to be done*.

Q. What is the meaning of *fore*?

A. *Fore* means *before* or *beforehand*; as *to foretell*, i. e. *to tell beforehand*: *to forewarn*, i. e. *to warn beforehand*.

Q. What

Q. What is the meaning of *mis?*

A. *Mis* denotes *defect* or *error;* as *my heart* miſgave *me*, i. e. *my heart* failed *me: miſconduct*, i. e. *bad conduct: miſmanagement*, i. e. *bad management: miſunderſtanding*, i. e. *bad* or *wrong underſtanding.*

Q. What is the meaning of *over?*

A. *Over* ſignifies pre-eminence or ſuperiority; as *to overcome, to overtop, to overpower.* It likewiſe ſignifies exceſs; as *to overdo, to overload.*

Q. What is the meaning of *out?*

A. *Out* ſignifies exceſs, excellence, or ſuperiority; as *to outbid, to outrun, to outſhine, to outſtrip, to outvie.*

Q. What is the meaning of *un?*

A. *Un-* ſignifies negation or contrariety, that is, it gives to the compound word a ſenſe directly oppoſite to that of the ſimple one; as *able, unable; grateful, ungrateful; to do, to undo; to lock, to unlock; to tie, to untie.* Sometimes it is ſuperfluous; as *to unlooſe*, i. e. *ſimply to looſe.*

Q. What is the meaning of *under?*

A. *Under* has various meanings. It ſignifies, 1. Inferiority in rank or place; as *an under-clerk, an under-ſervant.* 2. Diminution of value; as *to under rate.* 3. Privacy or ſecrecy; as *underhand, to undermine.* 4. It ſometimes alters the ſenſe of the ſimple verb; as *to ſtand, to underſtand.*

Q. What is the meaning of *up?*

A. *Up* denotes a higher ſituation, as *upland;* or motion upwards, as *to uplift, to uprear.*

Q. What is the meaning of *with?*

A. *With* ſignifies *againſt;* as *to withſtand*, i. e. *to ſtand againſt.* Sometimes it has the ſame meaning as *from* or *back;* as *to with hold*, i. e. *to hold from one; to withdraw*, i. e. *to drawback.*

The LATIN PREPOSITIONS, *uſed in the Compoſition of Engliſh Words, explained.*

Q. We now come to the *Latin Prepoſitions*, uſed in the compoſition of Engliſh words; and conſidering them, like the Engliſh, in an alphibetical order, I deſire you to give me their true meaning.

A. I ſhall

A. I ſhall do ſo in the beſt manner I am able.

Q. *Ab* or *abs* ſignifies *from*, that is, a parting or ſeparation; as *to abſtain, to abſtract*. Sometimes it ſignifies averſion, as *to abhor*. This meaning, indeed, is nearly akin to the former. And ſometimes it ſignifies *ill*; as *to abuſe*, i. e. *to uſe ill*.

Q. What is the meaning of *ad*?

A. *Ad* ſignifies *to* or *at*; as *to adhere, to adjoin*.

Q. What is the meaning of *ante*?

A. *Ante* ſignifies *before*; as *Antechamber*, i. e. *the chamber before the principal apartment*: *Antediluvian*, i. e. *before the flood*.

Q. What is the meaning of *circum*?

A. *Circum* ſignifies *about*; as *circumſpect*, i. e. *looking about, ſo as to be on one's guard*; *to circumvent*, i. e. *to go about one, ſo as to deceive him*.

Q. What is the meaning of *con*?

A. *Con* from *cum*, ſignifies *with* or *together*; as *to condole*, i. e. *to lament with*; *to connect*, i. e. *to join together*; *to converſe*, i. e. *to talk together*.

Q. Have you any other obſervations to make upon the prepoſition *con*?

A. *Con* before *l* changes the *n* into *l*; *before r into r*; and before *m* and ſome other letters, into *m*: as *to collate, to collect*; *to correct, to correſpond*; *to commit, to communicate*; *to combine, to comprehend*, &c. Sometimes the *n* is entirely omitted; as *to co-exiſt, to co-here, to co-operate*.

Q. What is the meaning of *contra*?

A. *Contra* ſignifies *againſt*; as *to contradict*. *Counter* has the ſame meaning, and comes from the French word *contre*; as *to counteract, to countermand*, &c.

Q. What is the meaning of *de*?

A. *De* ſignifies a kind of motion from; as *to degrade, to depart, to detach, to devolve*. Sometimes it only augments the force of the ſimple word; as *to deprive, to determine, to denominate*.

Q. What is the meaning of *dis*?

A. *Dis* ſignifies difference or diverſity, and in general gives to the compound word a ſenſe directly oppoſite to that of the ſimple one; as *to diſable, to diſappoint, to diſgrace*. Sometimes, however, it ſeems to be ſuperfluous, or, at moſt,

moſt, to ſtrengthen the meaning of the ſimple word; as *to diſannul*, i. e. *to annul; to diſſever*, i. e. to *ſever*, or *ſeparate entirely*.

Q. What is the meaning of *di?*

A *Di* renders the word more ſtrong and expreſſive; as *to diminiſh, to dilacerate:* or it ſignifies *to depart from;* as *to digreſs*, i. e. *to go out of the ſtrait road; to diverge*, i. e. *to tend various ways from one point.*

Q. What is the meaning of *e* or *ex?*

A. *E* or *ex* ſignifies *out:* as *to elect*, i. e. *to chooſe out of a number; to eraſe*, i. e. *to ſcratch out; to expell*, i. e. *to drive out; to expunge*, i. e. *to wipe out.*

Q. What is the meaning of *extra?*

A. *Extra* ſignifies *out of*, or *beyond;* as *extraordinary*, i. e. *out of the common order; extra judicial*, i. e. *out of the regular courſe of juſtice; extravagant*, i. e. *beyond the due bounds; extramundane*, i. e. *beyond the limits of the world.*

Q. What is the meaning of *in?*

A. *In* has a negative or privative ſenſe; as *inactive, inconvenient, indecent, ineffectual.*

Q. Has it always this ſenſe?

A. No; it ſometimes ſerves, on the contrary, to ſtrengthen the meaning of the ſimple word; as *to incite, to inflame, to ingratiate.* But this happens chiefly in thoſe caſes where the ſimple word is not uſed. Where the ſimple word is uſed, *in* has, for the moſt part, a negative ſenſe.

Q. Are not ſome words compounded with the Prepoſition *en?*

A. Yes; and this Prepoſition is of French extraction.

Q. What have you to ſay of the Prepoſition *en?*

A. It has never a negative, but always a poſitive ſenſe, that is, it ſerves to render the word more ſtrong and expreſſive; as *to encourage, to enhance, to enlarge.*

Q. Is there any reſemblance betwen the Prepoſitions *un, en*, and *in?*

A. They reſemble each other, or rather they differ in this, that *un* has always a negative ſenſe; *en* always a poſitive one; and *in* ſometimes a negative, and ſometimes a poſitive one.

Q. Are

Q. Are not *en* or *in* frequently confounded in compoſition?

A. Yes; but very improperly. The more diſtinct they are kept, ſo much the better. The compoſition of words, and conſequently their ſenſe, will be more eaſily diſcovered.

Q. Have you any other obſervations to make upon the Prepoſition *in*?

A. *In* like *con*, before *l*, changes *n* into *l*; before *r*, into *r*; and before *m*, and ſome other letters, into *m*; as *illegal, illuſtrious; irregular, irreſiſtible; immenſe, immovable; impartial, impertinent, &c.*

Q. What is the meaning of *inter*?

A. *Inter* ſignifies *between*; as *to intervene*, i. e *to come between; to interrupt*, i. e. *to hinder the proceſs of any thing, by breaking in upon it.* Sometimes it has a negative ſenſe; as *to interdict*, i. e. *to forbid.* Some words are compounded with *enter*, which is derived from the French Prepoſition *entre*; as *enterprize, entertainment.*

Q. What is the meaning of *intro*?

A. *Intro* is a Latin adverb derived from the Prepoſition *intra*, or perhaps it is the ſame Prepoſition ending in a different letter. It is never uſed but in compoſition, and always ſignifies *in* or *into*; as *to intromit*, i. e. *to ſend in; to introduce*, i. e. *to bring in.*

Q. What is the meaning of *ob*?

A. *Ob* commonly ſignifies *againſt*; as *to object, to obſtruct.* Sometimes it ſignifies *out*; as *obliterate*, i. e. *to blot out.* Sometimes *b* is changed into *c*; as *to occur*; and ſometimes into *p*; as *to oppoſe.*

Q. What is the meaning of *per*?

A. *Per* ſignifies *through*; as *to perambulate*, i. e. *to walk through; to pervade*, i, e. *to paſs through?*

Q. What is the meaning of *poſt*?

A. *Poſt* ſignifies *after*; as *poſtſcript*, i. e. *written after; a poſthumous work*, i. e. *a work publiſhed after the author's death.*

Q. What is the meaning of *pre*?

A. *Pre* comes from the Prepoſition *præ*, and ſignifies *before*; as *to predict*, i. e. *to tell before; to prefix*, i. e. *to place before; to prejudge*, i. e. *to judge before.*

Q. What is the meaning of *preter*?

A. *Preter*

A. *Preter* ſignifies *beſide* or *contrary to*; as *preter-natural*, i. e. *contrary to the common courſe of nature*.

Q. What is the meaning of *pro*?

A. *Pro* ſignifies *forth*, *forward*, or *beforehand*; as *to produce*, i. e. *to bring forth*; *to proceed*, i. e. *to go forward*; *to prognoſticate*, i. e. *to tell beforehand*.

Q. What is the meaning of *re*?

A. *Re* ſignifies *again* or *back*; as *to reprint*, i. e. *to print again*; *to re-deliver*, i. e. *to deliver back*; *to repay*, i. e. *to pay back*; *to repulſe*, i. e. *to beat back*.

Q. What is the meaning of *retro*?

A. *Retro* ſignifies *backward*; as *retrograde*, i. e. *going backward*; *retroſpect*, i. e. *a looking backward*.

Q. What is the meaning of *ſe*?

A. *Se* ſignifies *from*; as *to ſecede*, i. e. *to withdraw from*; *to ſeclude*, i. e. *to conſide from*; *to ſeduce*, i. e. *to draw aſide from what is right*.

Q. What is the meaning of *ſub*?

A. *Sub* ſignifies *under*; as *to ſubſcribe*, i e. *to write under*; *to ſubject*, i. e. *to reduce under the dominion of another*; *to ſubſtitute*, i. e. *to place in the room of another*.

Q. What is the meaning of *ſubter*?

A. *Subter* likewiſe ſignifies *under*; as *ſubterfuge*, i. e. a flying away in an under-hand manner, an evaſion.

Q. What is the meaning of *ſuper*?

A. *Super* ſignifies *upon*, or *over and above*; as *ſuperficial*, i. e. *lying on the ſurface*; *to ſuperadd*, i. e. *to add over and above*; *to ſuperintend*, i. e. *to look over*, or *overſee*. In ſome words that come from the French it is changed into *ſur*, which has the ſame meaning with *ſuper*; as *to ſurmount*, *to ſurpaſs*, *to ſurpriſe*, *to ſurvive*, &c.

Q. What is the meaning of *trans*?

A. *Trans* ſignifies *over* or *beyond*. When joined to ſome verbs, it denotes a change of place; as *to tranſport*, i. e. *to carry over*; *to tranſgreſs*, i. e. *to go beyond*; *to tranſplant*, *to tranſpoſe*, *to tranſmit*, &c. When joined to ſome other verbs, it denotes a change *of ſhape*; as *to transform*, *to transfigure*. Sometimes it ſignifies *through*: as *tranſparent*, i. e. *what may be ſeen through*. Sometimes it ſtrengthens the meaning of the verb; as *to tranſact*.

The GREEK PREPOSITIONS, *used in the Compoſition of Engliſh words, explained.*

Q. What is the meaning of *a* or *an?*

A. *A* or *an* ſignifies *privation* or *negation:* as *anomalous*, i. e. *not regular; anonymous*, i. e. *without a name; anarchy*, i. e. *want of government.*

Q. What is the meaning of *amphi?*

A. *Amphi* ſignifies *on both ſides*, or *on either ſide;* as *amphibious*, i. e. *animals that can live both on land and in water.*

Q. What is the meaning of *anti?*

A. *Anti* ſignifies *againſt*, or *oppoſite to:* as *antidote*, i. e. *a remedy againſt poiſon; antichriſtian*, i. e. *oppoſite to chriſtianity; anticourtier*, i. e. *one that oppoſes the court.*

Q. What is the meaning of *hyper?*

A. *Hyper* ſignifies *above* or *beyond:* as *Hypercritic*, i. e. *a critic that is nice beyond uſe or reaſon.*

Q. What is the meaning of *hypo?*

A. *Hypo* ſignifies *under* or *privately;* as *hypocrite*, i. e. *one that in public pretends to great ſanctity, but in private is very wicked.*

Q. What is the meaning of *meta?*

A. *Meta*, like *trans*, ſignifies *beyond*, or *change;* as *to metamorphoſe*, i. e. *to change from one ſhape to another.*

Q. What is the meaning of *peri?*

A. *Peri* ſignifies *about;* as *period*, i. e. *the time in which any thing turns about, or returns to its former ſtate; periphery*, i. e. *the circumference.*

Q. What is the meaning of *ſyn?*

A. *Syn* ſignifies *with* or *together;* as *ſynonymous*, i. e. *different words agreeing together in ſenſe.*

CHAP.

CHAP. IX.

Of INTERJECTIONS.

Q. WHAT are *Interjections?*

A. *Interjections* are certain particles, or little imperfect words, that expreſs ſome ſudden emotion or paſſion of the mind; as *ah! oh! fy!*

Q. Why are they called *Interjections?*

A. Becauſe they are *thrown in between* the parts of a ſentence, without making any other alteration in it.

Q. How many kinds of Interjections are there?

A. There are as many kinds of Interjections as there are different emotions or paſſions of the mind; ſo that they cannot eaſily be reduced to any fixed number.

Q. How are they divided by Grammarians?

A. They are differently divided by different Grammarians. Perhaps they may be pretty conveniently diſtributed into the following claſſes, viz. 1. Interjections of admiring. 2. Of contempt or averſion. 3. Of ſhouting or exulting. 4. Of mirth or joy. 5. Of ſorrow. 6. Of ſilence. 7. Of languor. 8. Of calling to.

Q. What are the Interjections of admiring?

A. *Lo! behold! ſtrange!*

Q. What are the Interjections of contempt or averſion?

A. *Fy! foh! avaunt! piſh! pſhaw! pugh! tut! tuſh!*

Q. What are the Interjections of ſhouting or exulting?

A. *Heigh! huzza!*

Q. What are the Interjections of mirth or joy?

A. *Ha! ha! he! hey! heyday!*

Q. What are the Interjections of ſorrow?

A. *Ah! O! oh! alack! alack a day! alas! alas the day!*

Q. What are the Interjections of ſilence?

A. *Hiſt! whiſt! huſh! mum!*

Q. What are the Interjections of languor?

A. *Heigh-ho!*

Q. What are the Interjections of calling to?

A. *Holloa! ſoho! ho! hoa! hem! hee! hip!*

Q. Are not adjectives ſometimes uſed as Interjections?

A. Yes; as *ſoftly! gently!*

CHAP. X.

Of CONJUNCTIONS.

Q. WHAT are *Conjunctions?*

A. *Conjunctions* are words that *join together* ſentences, or the different part of a ſentence, and ſhew the manner of their dependence upon one another; as *my brother* and *ſiſter are gone to ſchool; I* neither *ſaw him* nor *heard him.* In theſe ſentences, *and, neither,* and *nor,* are conjunctions.

Q. How many kinds of Conjunctions are there?

A. The manner of claſſing them is ſomewhat arbitrary: they may perhaps be reduced to the following heads, viz. Conjunctions copulative; disjunctive; cauſal, or ſuch as imply a cauſe; conditional; conceſſive; and ſuch as imply an inference.

Q. Which are the Conjunctions copulative?

A. The Conjunctions copulative are, *and, alſo, likewiſe, both, as well as, &c.*

Q. Which are the Conjunctions disjunctive?

A. *Or, nor, either, neither, but, except, than, yet, unleſs, nevertheleſs, otherwiſe, ſave, ſaving, whether, whether or not, &c.*

Q. Which are the Conjunctions cauſal, or ſuch as imply a cauſe?

A. *For, becauſe, ſeeing, foraſmuch, as, ſo, whereas, ſince, &c.*

Q. Which are the conditional Conjunctions?

A. *If, as, if ſo be, that, provided, &c.*

Q. Which are the conceſſive Conjunctions?

A. *Though* or *tho', although, notwithſtanding, &c.*

Q. Which are the Conjunctions that imply an inference?

A. *Therefore, wherefore, then, &c.*

Q. Are not ſome of theſe Conjunctions adverbs?

A. Yes; and the ſenſe only can determine whether they are uſed as Conjunctions or adverbs.

CHAP. XI.

Of the DERIVATION *of* WORDS.

Q. DO you remember the definition you gave of Etymology?

A. Yes.

Q. Pleaſe to repeat it.

A. Etymology is that part of Grammar, which teaches the derivation of one word from another, and the different methods in which the ſenſe of the ſame word is varied.

Q. Etymology then conſiſts of two parts?

A. It does.

Q. Which of theſe parts have you explained?

A. I have explained the ſecond.

Q. Why have you explained the ſecond before the firſt?

A. Becauſe the firſt cannot be underſtood without previouſly underſtanding the ſecond.

Q. Will it not, therefore, now be proper to explain the ſecond part of Etymology, or the derivation of one word from another?

A. It will.

Q. How then are words derived from one another?

A. Words are derived from one another in various ways.

Q. Mention a few of them.

A. 1. Subſtantives are derived from verbs. 2. Verbs are derived from ſubſtantives, from adjectives, and ſometimes from other parts of ſpeech. 3. Adjectives are derived from ſubſtantives. And, 4. Subſtantives are derived from adjectives.

Q. How are ſubſtantives derived from verbs?

A. 1. Subſtantives are derived from verbs by converting the preſent tenſe of the verb into a ſubſtantive: as *love, drink*, a *fight*, a *fright*; from the verbs *to love, to drink, to fight, to fright*. 2. Sometimes they are derived from the perfect tenſe of the verb; as *a ſtroke*, from *ſtruck*, the perfect tenſe of the verb *to ſtrike*. 3. The participle preſent is converted into a ſubſtantive, or at leaſt is conſidered as ſuch; and theſe ſubſtantives ſignify the action

of the verb they are derived from; as *loving, drinking, fighting, frighting, ſtriking*. And 4. Subſtantives are derived from verbs by adding *er* to the preſent tenſe, and theſe ſubſtantives ſignify the agent, or perſon acting; as *lover, drinker, fighter, frighter, ſtriker*.

Q. How are verbs derived from ſubſtantives, adjectives, and other parts of ſpeech?

A. 1. Sometimes they are derived from them without any change at all: as *to ſail, to ſalt, to taſte*, from the ſubſtantives *a ſail, ſalt, taſte; to ſlight, to ſingle, to warm*, from the adjectives *ſlight, ſingle, warm*; and *to further, to forward*, from the adverbs *further, forward*. 2. Sometimes they are formed by lengthening the vowel, or ſoftning the conſonant: as *to houſe*, (pronounce *houze*) from *houſe*; *to graze*, from *graſs*; *to prize*, from *price*; *to breathe*, from *breath*; *to ſheathe*, from *ſheath*. And 3. Sometimes they are formed by adding *en*, eſpecially to adjectives; as *to lengthen*, from *length*; *to ſtrengthen*, from *ſtrength*; *to deepen*, from *deep*; *to ripen*, from *ripe*; *to widen*, from *wide*.

Q. How are adjectives derived from ſubſtantives?

A. Adjectives are derived from ſubſtantives by adding *y, ly, en, ful, ſome*, or *leſs*.

Q. What kind of adjectives are derived from ſubſtantives by adding *y*?

A. Adjectives of plenty: as *health, healthy; wealth, wealthy; weight, weighty; wind, windy; worth, worthy; wit, witty*. If the ſubſtantive end in *e*, the *e* is ſtruck off in forming the adjective: as *bone, bony; ſtone, ſtony; greeſe, greaſy*.

Q. What kind of adjectives are derived from ſubſtantives by adding *ly*?

A. Adjectives of likeneſs, the *ly* that is added having the ſame meaning as *like*, and indeed being only a contraction of it, as *earth, earthly; heaven, heavenly; man, manly; woman, womanly; king, kingly; lord, lordly*. Some adjectives are likewiſe formed from other adjectives in the ſame manner: as *good, goodly; weak, weakly*. And adverbs of quality, as was obſerved above, are formed from adjectives by adding the ſame termination: as *brave, bravely; bold, boldly; ſwift, ſwiftly; ſlow, ſlowly*.

Q. What

Q. What kind of adjectives are derived from ſubſtantives by adding *en*?

A Adjectives that ſignify the matter out of which any thing is made: as *aſh, aſhen; beach, beachen; birch, birchen; oak, oaken:* example, *an oaken ſtick*, i. e. *a ſtick made of oak.*

Q. What kind of adjectives are derived from ſubſtantives by adding *ful*?

A. Adjectives ſignifying plenty or abundance: as *hope, hopeful; joy, joyful; fruit, fruitful; watch, watchful; brim, brimful; beauty, beautiful; play, playful.*

Q. What kind of adjectives are derived from ſubſtantives by adding *ſome*?

A. Adjectives that likewiſe ſignify plenty or abundance, but in a leſs degree than thoſe that end in *y* or *ful; ſome* having the ſame meaning as *ſomething*, or *in ſome degree:* as *delight, delightſome; game, gameſome; burden, burdenſome; trouble, troubleſome; hand, handſome; play, playſome.*

Q. Are not ſome of theſe adjectives derived from other adjectives?

A. Yes; as *dark, darkſome; weary, weariſome.*

Q. Are not ſome of them alſo derived from verbs?

A. Yes; as *to irk, irkſome; to tire, tireſome.*

Q. What kind of adjectives are derived from ſubſtantives by adding *leſs*?

A. Adjectives of want: as *father, fatherleſs; mother, motherleſs; child, childleſs; worth, worthleſs; name, nameleſs; blame, blameleſs.*

Q. Are not ſome adjectives formed from other adjectives, or from ſubſtantives, by adding *iſh* to them?

A. Yes; and theſe adjectives, when they come from other adjectives, ſignify a diminution or leſſening of the quality: as *white, whitiſh*, i. e. *ſomewhat white; black, blackiſh*, i. e. *ſomewhat black.* When they come from ſubſtantives, they ſignify likeneſs or tendency to a character: as *child, childiſh; boy, boyiſh; girl, girliſh.* Some nouns belonging to nations are formed in the ſame manner: as *Engliſh, Scottiſh, Iriſh, Spaniſh, Daniſh, Swediſh, Turkiſh, &c.*

Q. Are not ſome adjectives formed from ſubſtantives or verbs, by adding the termination *able*?

A. They are; and theſe adjectives ſignify capacity:

as *anſwer, anſwerable; remark, remarkable; to move, moveable; to improve, improveable.*

Q. How are ſubſtantives derived from adjectives?

A. Subſtantives are derived from adjectives by adding the termination *neſs*: as *white, whiteneſs; black, blackneſs; ſwift, ſwiftneſs; ſlow, ſlowneſs; hard, hardneſs; ſoft, ſoftneſs.*

Q. Are not ſome ſubſtantives derived from adjectives in another manner?

A. Yes; ſome ſubſtantives are derived from adjectives, by adding *th* or *ht*, and making a ſmall change in ſome of the letters: as *long, length; ſtrong, ſtrength; broad, breadth; wide, width; high, height; deep, depth; true, truth; warm, warmth; dry, drought.* Some ſubſtantives are formed from verbs in the ſame manner: as *to bear, birth; to die, death; to draw, draught; to fly, flight; to grow, growth; to ſteal, ſtealth; to weigh, weight.*

Q. Are there any other ways, beſides thoſe you have mentioned, of deriving words from one another?

A. There are ſo many other ways, beſides thoſe I have mentioned, of deriving words from one another, that it is extremely difficult and almoſt impoſſible to enumerate them. The primitive words in any language are very few: the derivative form by far the greateſt number. I ſhall only obſerve here, that ſome ſubſtantives are derived from other ſubſtantives by adding the terminations *hood* or *head, ſhip, ery, wick, rick, dom, ian, ment,* and *age.*

Q. What kind of ſubſtantives end in *hood* or *head?*

A. Subſtantives that ſignify character or quality; as *brotherhood, ſiſterhood, manhood, widowhood, godhead.*

Q. What kind of ſubſtantives end in *ſhip?*

A. Subſtantives that ſignify office, employment, ſtate, or condition; as *ſtewardſhip, lordſhip, kingſhip, fellowſhip, partnerſhip, chancellorſhip.* Some ſubſtantives in *ſhip* come from adjectives; as *hard, hardſhip.*

Q. What ſort of ſubſtantives end in *ery?*

A. Thoſe that ſignify action or habit; as *ſlavery, knavery, foolery, drollery, roguery, prudery, waggery.* Some ſubſtantives of this ſort come from adjectives; as *brave, bravery.*

Q. What kind of ſubſtantives end in *wick, rick,* and *dom?*

A. Thoſe

A. Thoſe that ſignify juriſdiction or dominion; as *bailiwick, ſheriffwick, biſhoprick, dukedom, popedom, kingdom.*

Q. What kind of ſubſtantives end in *ian?*

A. Subſtantives that ſignify profeſſion; as *phyſician, muſician, logician, mathematician, rhetorician*

Q. What kind of ſubſtantives end in *ment*, and *age?*

A. Theſe ſubſtantives come from the French, and generally ſignify the act or the habit; *commandment, uſage.*

Q. Are not ſome ſubſtantives in *ard* derived from verbs or adjectives?

A. Yes; and they ſignify character or habit; as *drunk, drunkard; dote, dotard; wiſe, wizzard; dull, dullard.*

Q. Are not there ſome derivate nouns that end in *ee?*

A. Yes; they are of French original, and ſignify the poſſeſſor: as *grantee*, i. e. *one to whom a grant is made; leſſee*, i. e. *one to whom a leaſe is made; legatee*, i. e. *one to whom a legacy is left; mortgagee*, i. e. *one to whom a mortgage is given.*

Q. Are any of our ſubſtantive nouns diminutive?

A. Yes; and they are formed by adding the terminations *kin, ing, ock*, and the like: as *lamb, lambkin; man, manikin; pipe, pipkin; gooſe, goſling; duck, duckling; nurſe, nurſling; young, youngling; hill, hillock; cock, cockerel; pike, pikerel; part, particle; chick, chicken; river, rivulet.* In the ſame manner are formed patronymicks or ſurnames; as *Hall, Halkin*, or *Hawkin*, or *Hawkins; Will, Wilkins; Thom, Thomkin; Peter, Perterkin*, or *Perkin.*

Q. Are there not ſome Engliſh words derived from the Latin?

A. There are a great many Engliſh words derived from the Latin, the French, and ſeveral other languages; ſo many indeed, that it is almoſt impoſſible to compute their number. And the impoſſibility is the greater, as the French borrow from the Latin, and we both from the Latin and the French; ſo that it is difficult, in many caſes, to ſay whether we borrow from one or the other.

Q. Give me an example.

A. The word *grace*, for inſtance, is by ſome ſaid to come from the Latin word *gratia*; by others, from the French word *grace*: and it certainly comes more naturally from the latter than it does from the former.

Q. What

Q. What are the principal Engliſh words that come from the Latin.

A. Thoſe that end in *nce* or *cy*, in *ty*, in *ion*, in *ude*, *id*, in *n*, *t*, or *r*, between two vowels, in *nt*, in *al*, *il*, in *ious* or *ous*, *uous*

Q. From what Latin words do the Engliſh ones that end in *nce* or *cy* come?

A. From Latin words that end in *tia*, by changing *tia* into *ce* or *cy*: as from abundantia, comes *abundance*; from patientia, *patience*; from conſtantia, *conſtancy*; from clementia, *clemency*.

Q. From what Latin words do the Engliſh ones that end in *ty* come?

A. From Latin words in *tas* by changing *tas* into *ty*: as dignitas, *dignity*; equitas, *equity*; equalitas, *equality*; libertas, *liberty*; mageſtas, *majeſty*.

Q. From what Latin words do the Engliſh ones that end in *ion* come?

A. From Latin words in *io*, by adding *n*: by actio, *action*; additio, *addition*; ſubtractio, *ſubſtraction*; multiplicatio, *multiplication*; diviſio, *diviſion*; reductio, *reduction*; natio, *nation*; relatio, *relation*; opinio, *opinion*.

Q. From what Latin words do the Engliſh ones that end in *ude* come?

A. From Latin words in *udo*, by changing *o* into *e*: as fortitudo, *fortitude*; gratitudo, *gratitude*; multitudo, *multitude*; altitudo, *altitude*; longitudo, *longitude*.

Q. From what Latin words do the Engliſh ones that end in *id* come?

A. From Latin words in *idus*, by throwing away *us*: as acidus *acid*; acridus, *acrid*; frigidus, *frigid*; horridus, *horrid*; placidus, *placid*: putridus, *putrid*; rigidus, *rigid*; timidus, *timid*; turgidus, *turgid*.

Q. From what Latin words do the Engliſh ones that end in *n*, *t*, or *r*, between two vowels, come?

A. Engliſh ſubſtantives that end in *n* or *r*, between two vowels, come from Latin ſubſtantives in *ina* or *ura*, by changing *a* into *e*: as diſciplina, *deſcipline*; doctrina, *doctrine*; natura, *nature*; ſtatura, *ſtature*: But the Engliſh adjectives that end in *n*, *t*, or *r*, between two vowels, come from Latin adjectives in *us*, by changing *us* into *e*: as

marinus,

marinus, *marine*; terrenus, *terrene*; politus, *polite*; completus, *complete*; purus, *pure*; obſcurus, *obſcure*.

Q. From what Latin words do the Engliſh ones that end in *nt* come?

A. From Latin words in *ns* by changing *s* into *t*: as arrogans, *arrogant*; elegans, *elegant*; flagrans, *flagrant*; reluctans, *reluctant*; decens, *decent*; deficiens, *deficient*; delinquens, *delinquent*

Q. From what Latin words do the Engliſh ones that end in *al* come?

A. From Latin words in *alis*, by throwing away *is*: as equalis, *equal*; frugalis, *frugal*; liberalis, *liberal*; naturalis, *natural*; univerſalis, *univerſal*.

Q. From what Latin words do the Engliſh ones that end in *il* come?

A. From Latin words in *ilis*, by throwing away *is*: as Aprilis, *April*; civilis, *civil*.

Q. From what Latin words do the Engliſh ones that end in *ious* or *ous* come?

A. From Latin words in *oſus*, by throwing out the *ſ*: as curioſus, *curious*; generoſus, *generous*; laborioſus, *laborious*; ſtudioſus, *ſtudious*; invidioſus, *invidious*.

Q. From what Latin words do the Engliſh ones that end in *uous* come?

A. From Latin words in *uus*, by inſerting *o* between the two *u*'s: as aſſiduus, *aſſiduous*; contiguus, *contiguous*; irriguus, *irriguous*.

Q. May not ſome of theſe words be derived from the French as well as from the Latin?

A. Yes; ſome of them are derived from the French immediately, though from the Latin originally; and indeed they come more naturally from the former than they do from the latter: as *nature*, *ſtature*, certainly come more eaſily from the French words *nature*, *ſtature*, which are exactly the ſame with them, than they do from the Latin words, *natura*, *ſtatura*, which are ſomewhat different.

Q. Are there not ſome Engliſh words that come ſolely from the French, and not at all from the Latin?

A. Yes; as *garden*, *garter*, *buckler*, *to advance*, *to dance*, *to aid*, *to cry*, *to plead*, &c. from the French words *jardin*, *jartiere*, *bouclier*, *avancer*, *dancer*, *aider*, *crier*, *plaider*, &c.

Q. In

Q. In what manner are Engliſh verbs derived from Latin ones?

A. Some are derived from the preſent tenſe, and ſome from the ſupine.

Q. Mention a few of thoſe that are derived from the preſent tenſe.

A. *To commend*, from *commendo; to convince*, from *convinco; to divide*, from *divido; to provide*, from *provideo; to reſide*, from *reſideo; to redeem*, from *redimo; to repel*, from *repello*, &c.

Q. Mention a few of thoſe that are derived from the ſupine.

A. *To accommodate*, from *accommodatum; to enumerate*, from *enumeratum; to exaggerate*, from *exaggeratum; to tranſlate*, from *tranſlatum; to conduct*, from *conductum; to oppreſs*, from *oppreſſum*, &c.

PART III.

CHAP. I.

SYNTAX.

Q. WHAT is *Syntax?*

A. *Syntax;* or, as it is ſometimes called, *conſtruction*, is the right ordering of words in a ſentence, ſo as to make the meaning clear and diſtinct.

Q. Is that the beſt order of words in a ſentence, which makes the meaning moſt clear and diſtinct?

A. Certainly.

Q. What is a ſentence?

A. A ſentence is a number of words joined together in ſuch a manner as to form a complete ſenſe.

Q. How many kinds of ſentences are there?

A. Two; ſimple and compound.

Q. What is a ſimple ſentence?

A. A ſimple ſentence conſiſts of one nominative caſe, and one finite verb: as *I read; John wrote; James loves.*

Or

Or it conſiſts of one nominative caſe, one finite verb, and one ſubſtantive noun, or pronoun, in the oblique or objective caſe: as *I read a book; John wrote a letter; James loves him.*

Q. What is a compound ſentence?

A. A compound ſentence conſiſts of two or more ſimple ſentences joined together by a relative or conjunction: as *I read a book which is very entertaining; John wrote a letter which he ſent to his father; James loves him, and is very kind to him.*

Q. Is not Syntax, or Conſtruction, commonly divided into two parts?

A. Yes.

Q. What are they?

A. Concord or agreement, and regimen or government.

Q. What is concord or agreement?

A. Concord or agreement is, when one word agrees with another, that is, when it is required to be in the like caſe, number, gender, or perſon.

Q. What is regimen or government?

A. Regimen or government is, when one word governs another, that is, when it cauſes it to be in ſome caſe or mood.

Q. What is the beſt method of explaining ſyntax, or conſtruction.

A. Different authors have followed different methods: the moſt rational one ſeems to be, to take the parts of ſpeech in their natural order, and ſhew the ſyntax or conſtruction of each.

CHAP. II.

The CONSTRUCTION *of* ARTICLES, NOUNS, *and* PRONOUNS.

Q. WHAT is the conſtruction of the articles?

A. *A* or *an* is put before nouns in the ſingular number only; as *a* man, *a* woman, *a* child. *The* is put before nouns both in the ſingular and plural number:

ber: as *the* man, *the* woman, *the* child; *the* men, *the* women, *the* children.

Q. Is not *a* ſometimes put before nouns in the plural number?

A. Yes; in a few phraſes; but they are rather irregular: as *a* few men, *a* few women.

Q. What is the conſtruction of ſubſtantives?

A. One ſubſtantive is ſometimes added to another in the ſame caſe, in order more exactly to determine its meaning: as *Cato the Cenſor*, *Seneca the Philoſopher*, *William the Conqueror*, *King George*. Sometimes the ſubſtantive governs another in the genitive caſe: as *Pope's works*, or *the works of Pope*. This genitive is called the poſſeſſive caſe, becauſe it always implies poſſeſſion or property.

Q. Is not the governing ſubſtantive ſometimes omitted?

A. Yes; as *St. Paul's*, *St James's*, that is, *St. Paul's* Church, *St. James's* Palace. This omiſſion occurs frequently in common converſation: as *I called at the bookſeller's; I have been at my father's or uncle's:* that is, *I called at the bookſeller's* ſhop; *I have been at my father's, or my uncle's* houſe.

Q. What is the conſtruction of adjectives?

A. As adjectives have no variation of gender or number, they do not admit of much conſtruction. Some pronominal adjectives have a change of number, and agree with their ſubſtantives in that particular: as *this man, that woman; theſe men, thoſe women.*

Q. In what part of a ſentence is the adjective uſually placed?

A. Immediately before the ſubſtantive: as *a good boy, a pretty girl.*

Q. Is it always ſo placed?

A. No; it is ſometimes placed after the ſubſtantive.

Q. In what caſes?

A. 1. When it is emphatical: as *Alexander the* great, *Leo the* tenth, *Henry the* fifth. 2. When a clauſe of a ſentence depends upon it: as *a man* true *to his truſt; feed me with food* convenient *for me.* 3. For the ſake of greater harmony: as, *O grace* divine!

Q. How is the adjective placed when the verb *To be* comes between it and the ſubſtantive?

A. It is placed either before or after the ſubſtantive: as happy *is the man*, *God is* gracious.

Q. May not two or more adjectives be joined to one ſubſtantive?

A. Yes; and then they either go before or follow it: as *a wiſe, learned, and pious man*; or *a man wiſe, learned, and pious*. Sometimes one or two adjectives go before the ſubſtantive, and one follows it: as *a goodly dwelling, and a rich*; *a goodly, portly man, and a corpulent*: Shakeſpear.

Q. Is not the adjective ſometimes expreſſed, and the ſubſtantive omitted?

A. Yes; as *the twelve*, that is, *Apoſtles*; *the candid, the judicious*, that is, *perſons*.

Q. What is the conſtruction of the diſtributive pronominal adjectives *each*, *every*, and *either*?

A. They are uſed only in the ſingular number; as *each man, every woman, either of the two, either the man or the woman*.

Q. What is the conſtruction of *Pronouns*?

A. *Pronouns*, as we obſerved above, *(page 24)* are divided into four, or rather into five claſſes, viz. *perſonal, poſſeſſive, relative, demonſtrative*, and *diſtributive*.

Q. What is the conſtruction of *perſonal pronouns*?

A. *Perſonal pronouns*, in the nominative caſe, are placed before finitive verbs; as I *read*, thou *writeſt*, he *plays*, we *run*, &c. In the oblique caſe, they are placed after active or tranſitive verbs: as *John ſees* me; *James hears* thee; *William loves* him, &c. This will appear more clearly when we come to ſpeak of the conſtruction of verbs.

Q. What is the conſtruction of *poſſeſſive pronouns*?

A. *Poſſeſſive pronouns* are real adjectives, and are conſtrued in the ſame manner as adjectives; as my *book*, your *pen*, his *knife*, &c. The only difference is, that when they are ſeparated from their ſubſtantives by a verb, or when they are uſed to anſwer a queſtion, *my* becomes *mine*; *thy, thine*; *our, ours*; *your, yours*; *her, hers*; *their, theirs*: as *this hat is* mine; *theſe gloves are* yours. *Whoſe cap is this? It is* mine. *(See page 25.)*

Q. What is the conſtruction of *relative pronouns*?

A. A *Relative pronoun* agrees with its antecedent *(ſee*

page 25) in number and perſon; as *I* who *read*, *thou* who *writeſt*, *he* who *draws*, *we* who *dance*, &c.

Q. Have you any thing elſe to ſay concerning the conſtruction of relative pronouns?

A. *Who*, relates to perſons; *which*, to things; *that*, which is a relative as well as a demonſtrative pronoun, relates both to perſons and things. *What* includes both the antecedent and the relative; as, *This is* what *I expected*; that is, the thing which *I expected*. What farther regards the conſtruction of relative pronouns, will be explained when we come to ſpeak of the conſtruction of verbs.

Q. What is the conſtruction of *demonſtrative* and *diſtributive pronouns*?

A. *Demonſtrative* and *diſtributive pronouns* are real adjectives, and the manner of conſtructing them we have ſhewn in ſpeaking of the conſtruction of adjectives.

CHAP. III.

The CONSTRUCTION *of* VERBS *and* PARTICIPLES.

Q. WHAT is the conſtruction of *Verbs*?

A. A Verb agrees with its nominative caſe, in number and perſon: as *I write*, *thou art taught*, *the ſhip ſails*, *we ſing*, *&c.*

Q. How is the nominative caſe known?

A. By aſking the queſtion *who* or *what?* as, in the above examples, *Who* writes? *I*. *Who* is taught? *Thou*. *What* ſails? *The ſhip*. *Who* ſings? *We*. *I*, *thou*, *the ſhip*, *we*, therefore, are the nominative caſes to the Verbs *write*, *are taught*, *ſails*, *ſings*.

Q. Where is the nominative caſe uſually placed?

A. It is uſually placed before the Verb; *I read*, he *walks*, we *run*, *&c.*

Q. Is it ever placed after the Verb?

A. It is ſometimes placed after the Verb, and ſometimes between the Verb and the auxiliary.

Q. When

Q. When is it ſo placed?

A. 1. When a queſtion is aſked: as, *Say* you *ſo? Did* Cæſar *conquer the Gauls?* 2. When a command is given, or a wiſh expreſſed: as, *Go*, thou trifler; *Long live* the King! *May* you *be happy*. 3. When a ſuppoſition is made without the conjunction *if:* as, *Were* I *as rich as you*, I *would certainly aſſiſt him; Had* I *known it*, I *would have told you*. 4. When a neuter Verb is uſed: as, *In this houſe lived* your great grandfather; *ſaid* I; *ſaid* he. And, 5. When the neuter or paſſive Verb is preceded by the adverbs *here, there, then, thence, hence, thus, &c.* as, *Here have I been this hour and upwards; There were* more men *than* women; *Then cometh* the end; *Thence flow* all the calamities of this life; *Hence proceeds* his anger; *Thus was fulfilled* the prophecy.

Q. If two or more ſubſtantives ſingular, joined together by a conjunction, be the nominative to a Verb, in what number muſt the Verb be put?

A. In the plural number: as, *my father and mother* are *at home; my brother, ſiſter, and couſin*, are *gone to ſchool*.

Q. When a noun implying number, or a multitude, is the nominative to the verb, in what number muſt the verb be?

A. It may be either in the ſingular or plural number: as, *The army is well deſciplined; The people are highly diſſatisfied*.

Q. May not the relative be the nominative to the verb?

A. Yes; if no other nominative comes between them: as, *The maſter* who *taught me*.

Q. But if a nominative comes between the relative and the verb, in what caſe muſt the relative be?

A. In that caſe which the verb governs, that is, in the oblique caſe: as, *The man* whom *I ſaw; The woman* whom *I met*.

Q. May not a verb in the infinitive mood, or the clauſe of a ſentence, be the nominative to the verb?

A. Yes; as, To play *is pleaſant, but* to ſtudy *is more prudent;* to riſe early and go to bed betimes, *is good for the health*.

Q. May not one verb govern another in the infinitive mood?

A. It may: as, *I love* to ride; *He chooſes* to walk.

Q. May not an adjective likewiſe govern a verb in the infinitive mood?

A. Yes; as, *Fit* to command; *ready* to obey.

Q. What caſe comes after neuter or paſſive verbs?

A. The nominative caſe: as, *It was* I, *and not* he, *that did it; I am* he that liveth, *and was dead. Addiſon is eſteemed* an elegant writer.

Q. Does not the oblique caſe ſometimes come after theſe verbs?

A. It does frequently, but not very grammatically: as, *Who is there? It is* me.

Q. What caſe comes after active or tranſitive verbs?

A. The oblique caſe only: as, *You will oblige* me; *he loves* her; *ſhe eſteems* him; *he praiſed* us; *he blamed* them.

Q. What is the conſtruction of *Participles?*

A. *Participles* are ſometimes conſidered as adjectives, and then they are conſtrued as ſuch: as, *a learned man, a charming woman.*

Q. How are they conſtrued, when they are not conſidered as adjectives?

A. The participle preſent, with the verb *To be*, ſupplies the place of the active verb through all its moods and tenſes; and when it comes from a tranſitive verb, it takes the oblique caſe after it: as, *He is hearing* me; *He was teaching* her; *He has been praiſing* him; *He had been blaming* us.

Q. How is the participle perfect or paſt conſtrued, when it is not conſidered as an adjective?

A. The participle perfect or paſt, with the verb *To be*, forms the paſſive voice: as, *I am loved, I was loved, I have been loved, &c.*

Q. Is not the participle preſent ſometimes changed into a ſubſtantive noun?

A. It is, and then it has the article before it, and the prepoſition *of* after it: as, *Theſe are the precepts of religion*, by the obſerving of *which, you may be happy in this life, and in that which is to come.*

CHAP.

CHAP. IV.

CONSTRUCTION *of* ADVERBS, PREPOSITIONS, INTERJECTIONS, *and* CONJUNCTIONS.

Q. WHAT is the conſtruction of *Adverbs?*

A. *Adverbs* have no concord nor agreement, that is, they neither agree with, nor govern any other words. The only point to be determined with regard to their conſtruction is, in what part of a ſentence they ought to be placed.

Q. In what part of a ſentence, then, ought adverbs to be placed?

A. They ought to be placed near thoſe words to which they relate.

Q. Can you give no particular rule?

A. They are generally placed, 1. Before adjectives: as, *He is a* very *good ſcholar; He is a* very *honeſt man.* 2. After neuter verbs: as, *He walks* ſlowly; *He runs* ſwiftly. 3. After the oblique caſe following an active verb: as, *He puniſhed him* ſeverely; *He praiſed her* highly. 4. Between the auxiliary and the verb: as, *I was* tenderly *educated; I was* carefully *inſtructed.*

Q. What is the conſtruction of *Prepoſitions?*

A *Prepoſitions* take the oblique caſe after them; as, *of* me; *to* him; *with* her; *from* us; *by* them.

Q. In what part of a ſentence is the prepoſition placed?

A. It is placed before the oblique caſe, as in the above examples.

Q. Is it always ſo placed?

A. No; when it governs the relative, it is ſometimes placed differently.

Q. Where is it then placed?

A. The relative is always placed before the verb; the prepoſition is ſometimes placed after it: as, *That is the man* whom *I ſpoke* to *yeſterday; This is the boy* whom *I talked* with *We have now taken notice of thoſe great evils* which *you are come to rejcue us* from. Addiſon.

Q. Are not the prepoſitions *to* and *for* ſometimes omitted?

A. Yes; as, *reach me a pen*, i. e. to *me*; *buy me a book*, i. e. for *me*; *give every man is due*, i. e. to *every man*.

Q. Is not the prepoſition *in*, *on*, or *during*, likewiſe omitted before ſome nouns?

A. Yes; before nouns expreſſing time: as, *laſt evening*; *this morning*; *next week*: that is, *on* laſt evening; *on* this morning; *in* or *during* next week.

Q. What is the conſtruction of *Interjections*?

A. As *Interjections* are only certain particles, or little indeclinable words, that are thrown in between the different parts of a ſentence, they have not properly any conſtruction; that is, they neither agree with, nor govern any other words.

Q. What is the conſtruction of *Conjunctions*?

A. *Conjunctions* couple like caſes together: as, *he* and *I will dine at home*. Here the conjunction *and* couples *he* and *I* together in the nominative caſe. We muſt not ſay, *he* and *me will dine at home*. *He taught him* and *her to write*. Here the conjunction *and* couples *him* and *her* together in the oblique caſe. We muſt not ſay, *He taught him* and *ſhe to write*.

Q. Have you any thing elſe to obſerve with regard to the conſtruction of conjunctions?

A. The conditional or hypothetical conjunctions, *if*, *though*, *unleſs*; *except*, *whether*, *&c.* take the ſubjunctive mood after them, when the ſenſe is doubtful or uncertain: as, If *there* be *any thing*, *which makes human nature appear ridiculous—it is pride*. Guardian. If *it* be *true*, *that thoſe perſons are the happieſt*, *who have the feweſt wants*. The World. Though *he* live *a thouſand years* Eccleſiaſtes. Except *the Lord* build *the houſe*, *they labour in vain that build it*. Pſalms. Whether *it* were *poſſible that a man ſhould be weary of a fortunate and healthy courſe of life*? Guardian.

Q. What mood do theſe conjunctions take after them, when the ſenſe is fixed and determined?

A. The indicative mood: as, Though *the danger of diſappointment* is *always in proportion to the height of expectation*. Adventurer.

Q. Do not theſe conjunctions ſometimes take the indicative mood after them, even when the ſenſe is doubtful or uncertain?

A. They

A. They ſometimes take either the indicative or ſubjunctive mood indifferently, and ſometimes even in the ſame ſentence: as, If, *pain* comes *into a heart, he is quickly followed by pleaſure; and if pleaſure* enter, *you may be ſure pain is not far off.* Spectator.

Q. Is not the conjunction *That* ſometimes underſtood?

A. Yes: as, *I beg you would ſpeak to him*, i. e. *I beg* that *you would ſpeak to him: Take care you do not forget it*, i. e. *Take care* that *you do not forget it.*

Q. Do the above obſervations contain all the rules of Syntax?

A. They do; but there are many exceptions from theſe rules, ſome of which I have already noted, and others of them, I am told, are at preſent above my comprehenſion.

Q. You are right: many of theſe exceptions are at preſent above your comprehenſion. I ſhall therefore throw them together, in the form of remarks, to be conſulted by you afterwards, when you arrive at greater maturity of judgment.

CHAP. V.

ADDITIONAL REMARKS,

For the uſe of thoſe who have made ſome farther progreſs in the ſtudy of Grammar.

Of the ARTICLE.

THE article *a* is ſometimes put for *every:* as, *A man worth five hundred* a *year*, i. e. every *year* The article *the* is ſometimes joined to adverbs in the comparative and ſuperlative degree: as, The more *I know your brother*, the more *I eſteem him. I like this* the moſt *of any.*

Of SUBSTANTIVES.

Some ſubſtantives in the ſingular number ſeem to be uſed in the plural: as, *Twenty* pound, *thirty* ſtone, *fifty* head

head *of cattle*, *theſe* kind *of things*. On the contrary, ſome ſubſtantives in the plural number ſeem to be uſed in the ſingular; as *this* news, *this* means.

Of ADJECTIVES.

Some adjectives *(ſee page 63)* are uſed as adverbs: as, extreme *cold*, exceſſive *hot*, exceeding *kind*. The adjective *enough* ſeems to have a plural number: as, *There are books* enow.

Of PRONOUNS.

The pronoun *ye*, which is in the nominative caſe, is ſometimes uſed for *you* in the oblique caſe: as,

Vain pomp and glory of this world I hate ye.

Shakeſpear.

On the other hand, *Himſelf* and *themſelves*, which are in the obliqe caſe, are ſometimes uſed in the nominative: as, *He did it* himſelf; *They* themſelves *ordered it*. Theſe ſeem to have come in place of *his ſelf* and *their ſelves*, which were formerly in uſe.

Which is ſometimes uſed for *who:* as, *Our father*, which *art in heaven;* inſtead of, *Our father*, who *art in heaven*. *Which*, however, is ſometimes applied to perſons: as, which *of the men, or women, do you mean? That* is ſometimes uſed for *who* or *which:* as, *This is the man* that *I ſaw*. *This is the book* that *I bought;* inſtead of, *This is the book* which *I bought*

The relative is often omitted: as, *That is the woman I ſpoke to;* inſtead of, *That is the woman* whom *I ſpoke to*. *This is the letter I wrote;* inſtead of, *This is the letter* which (*or* that) *I wrote*. The antecedent to the relative is ſometimes omitted: as,

Who ſprung from kings ſhall know leſs joy than I.

Pope.

That is, *He* or *they* who ſprung from kings, &c.

Of

Of VERBS *and* PARTICIPLES.

It was ſaid above, that when a nominative comes between the relative and the verb, the relative muſt be put in the oblique caſe, but this rule is not always obſerved: the relative is ſometimes put in the nominative caſe: as, Who *did you ſee?* Inſtead of, Whom *did you ſee?* Who *did you find at home?* Inſtead of, Whom *did you find at home?*

When a verb has two or more ſubſtantives ſingular for its nominative, it is not always put in the plural number, but is ſometimes put in the ſingular, and agrees with the ſubſtantive that is next to it: as, *Sand, and ſalt, and a maſs of iron,* is *eaſier to bear than a man without underſtanding.*—Eccleſiaſticus.

The infinitive mood is ſometimes uſed independently of the reſt of the ſentence, and has the ſame meaning as the ſubjunctive mood with the conjunction *that:* as, To tell *you the truth, I never inquired;* that is, That I may tell, &c.

The active participle is ſometimes uſed in a paſſive ſenſe: as,

I'll teach you all what's owing *to your Queen.*

Dryden.

On the contrary, the paſſive participle is ſometimes uſed in an active ſenſe: as, *I am* miſtaken; that is, *I am* miſtaking, or *I* miſtake. In a few paſſive participles the final *d* is ſometimes dropped: as, *The houſe is* ſituate *on a riſing ground;* that is, *ſituated.*

A ſubſtantive and a participle may be joined together without any dependence upon the reſt of the ſentence.—This is termed the abſolute caſe, and is equivalent to what, in Latin, is called the ablative abſolute: as, *Now when all the people were baptized, it came to paſs, that* Jeſus alſo being baptized and praying, *the heavens were opened.* Luke iii. 21.

Of ADVERBS, PREPOSITIONS, INTERJECTIONS, *and* CONJUNCTIONS.

Adverbs ought to be placed next to the words which they are intended to qualify or affect: as, if I meant to ſay, that I ſaw nobody but your brother, I ſhould place the words thus: *I ſaw* only *your brother.* But if I meant to ſay, that I ſaw your brother, without ſpeaking to him, I ſhould place them thus: *I* only *ſaw your brother.*

Two negatives make a poſitive, or an affirmative: as,

Nor *did they* not *perceive the evil plight*
In which they were, or their fierce pains not *feel.*

Milton.

That is, they did perceive, and did feel. *Nor never*, therefore, ſeems to be an improper expreſſion, when we mean to deny; *nor ever* is much better, and leſs equivocal.

The adverb *where* frequently ſupplies the place of the relative *which*, and the prepoſition *in*: as, *The chief object of Eſſex's ambition was to return to the ſtation of Lord Lieutenant*, where *he had behaved with honour and integrity.* Hume's Hiſtory. That is, *in which* he had behaved, &c. *The convention annexed to this ſettlement of the crown, a declaration of rights*, where *all the points, which had, of late years, been diſputed between king and people, were finally determined.* Ibid. That is, *in which* all the points, &c.

A prepoſition does not always govern the oblique caſe: as, Who *is this for?* Inſtead of, Whom *is this for?* Who *did you give it to?* Inſtead of, Whom *did you give it to?*

Some interjections take the oblique caſe after them: as, *Ah* me! *Wo is* me! O *well is* thee! Pſalm cxxviii. 2.—*Well is* him, *that dwelleth with a wife of underſtanding. Well is* him *that hath found prudence.* Eccleſiaſticus xxv. 8, 9.

The conjunction *than* governs the relative *who* in the oblique caſe: as,

——— *Fleet ditch* ———
The king of dykes! than whom *no ſluice of mud,*
With deeper ſable, blots the ſilver flood.

Pope's Dunciad.

It alſo couples like caſes: as, Thou *art older* than I; i. e. *than I am*. Here *than* couples *Thou*, and *I* in the nominative caſe. *You think* him *better* than me; i. e. *than you think me*. Here *than* couples *him* and *me* in the oblique caſe. Sometimes, however, it governs perſonal pronouns in the oblique caſe: as, *He is younger* than her. Here *than* governs *her* in the oblique caſe.

CHAP. VI.

Of GRAMMATICAL FIGURES.

Q. IS there any thing elſe neceſſary for underſtanding the rules of Syntax?

A. It is neceſſary for this purpoſe to underſtand *grammatical figures*.

Q. How many kinds of grammatical figures are there?

A. Two; ſuch as affect letters or ſyllables, and ſuch as affect words.

Q. What are the grammatical figures that affect letters or ſyllables?

A. The *Aphæreſis*, the *Syncope*, and the *Apocope*.

Q. What do you mean by an *Aphæreſis*?

A. An *Aphæreſis* is, when a letter or ſyllable is omitted at the beginning of a word: as, *'tis*, for *it is*; *'twas*, for *it was*; *'twere*, for *it were*.

Q. What do you mean by a *ſyncope*?

A. A *Syncope* is when a letter or ſyllable is left out in the middle of word: as, *e'er*, for *ever*; *ne'er*, for *never*; *wou'd*, for *would*

Q. What do you mean by an *Apocope*?

A. An *Apocope* is when a letter or ſyllable is cut off from the end of a word: as, *tho'*, for *though*; *thro'*, for *through*.

Q. What are the grammatical figures that affect words?

A. There is only one grammatical figure that affects words, and is called an *Ellipſis*.

Q. What do you mean by an *Ellipſis*?

A. An

A. An *Ellipſis* is when a word is left out that is neceſſary to make the conſtruction complete: as, *I beg you would come*, for *I beg* that *you would come*; *I roſe at five*, for *I roſe at five* o'clock, or rather *at five* of the clock.

CHAP. VII.

SYNTAX EXEMPLIFIED.

Q. WHAT is the beſt method of underſtanding Syntax?

A. The beſt method ſeems to be to ſtudy the rules that are laid down above.

Q. Is there no other method?

A. Yes; we ſhould endeavour to underſtand the conſtruction of every part of ſpeech we meet with in reading, which will improve us not only in ſyntax, but etymology.

Q. Will it not be proper to give ſome examples for this purpoſe?

A. It will; and I ſhall ſubjoin here

A few EXAMPLES *of* GRAMMATICAL CONSTRUCTION,

In which the Parts of Speech are carefully explained.

EXAMPLE I.

The Apoſtle's Creed.

I believe in God, the Father almighty, maker of heaven and earth.

I is a perſonal pronoun, firſt perſon, ſingular number.—*Believe*, an active verb, indicative mood, preſent tenſe, firſt perſon ſingular, agreeing with its nominative *I*. *In*, a prepoſition. *God*, a ſubſtantive noun, ſingular number, oblique caſe, governed by *in*. *The*, the definite article. *Father*, a ſubſtantive noon, ſingular number, oblique caſe, agreeing with *God*. *Almighty*, a compound adjective,

made up of *all* and *mighty*, agreeing with *Father*. *Maker*, a ſubſtantive noun, ſingular number, oblique caſe, agree-with *God* or *Father*. *Of*, a prepoſition. *Heaven*, a ſubſtantive noon, ſingular number, oblique caſe, governed by *of*. *And*, a conjunction. *Earth*, a ſubſtantive noun, ſingular number, oblique caſe, and coupled to *heaven* by the conjunction *and*.

And in Jeſus Chriſt, his only Son our Lord.

And, as before. *In*, as before. *Jeſus*, a proper ſubſtantive noun, or proper name, in the oblique caſe, governed by the prepoſition *in*. *Chriſt*, the ſame, agreeing with *Jeſus*. *His*, a poſſeſſive pronoun, third perſon ſingular, maſculine gender, agreeing with *Son*. *Only*, an adjective: it is frequently an adverb. *Son*, a ſubſtantive noun, ſingular number, oblique caſe, agreeing with *Jeſus*. *Our*, a poſſeſſive pronoun, firſt perſon plural, oblique caſe, agreeing with *Lord*. *Lord*, a ſubſtantive noun, ſingular number, oblique caſe, agreeing with *Jeſus Chriſt* and *Son*.

Who was conceived by the Holy Ghoſt, born of the Virgin Mary, ſuffered under *Pontius Pilate*, was crucified, dead and buried.

Who, a relative pronoun, in the third perſon ſingular, agreeing with the antecedent *Lord*, and ſerving as a nominative to the verb *was conceived*, as there was no nominative between them. *Was conceived*, a paſſive verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *who*. *By*, a prepoſition. *The*, as before. *Holy*, an adjective. *Ghoſt*, a ſubſtantive, ſingular number, oblique caſe, governed by the prepoſition *by*. *Born*, the participle paſſive of the irregular verb *to bear*. *Of*, as before. *The*, as before. *Virgin*, a ſubſtantive noun, ſingular number, oblique caſe, governed by *of*. *Mary*, the ſame, or a proper name, agreeing with *Virgin*. *Suffered*, a neuter verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *who*; for *who* is the nominative to all the verbs in this ſentence. *Under*, a prepoſition. *Pontius Pilate*, proper ſubſtantive nouns, or proper names, in the oblique caſe,

governed by *under*. *Was crucified*, a paſſive verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *who*. *Dead*, an adjective. *And*, as before. *Buried*, the participle paſſive of the verb *to bury*.

He deſcended into hell: the third day he roſe again from the dead.

He, a perſonal pronoun, third perſon ſingular, maſculine gender, nominative caſe, ſupplying the place of *Jeſus*.—*Deſcended*, a neuter verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *Into*, a prepoſition. *Hell*, a ſubſtantive noun, ſingular number, oblique caſe, governed by *into*. *The*, as before. *Third*, an adjective, and an ordinal number, as *three* is a cardinal number. *Day*, a ſubſtantive *The third day* anſwers to the queſtion *when*: as, *when did he riſe? The third day*, i. e. *in* or *on* the third day The prepoſition *in* or *on*, therefore, ſeems to be underſtood. *He*, as before. *Roſe*, a neuter irregular verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *Again*, an adverb of time. *From*, a prepoſition. *The*, as before. *Dead*, an adjective: the ſubſtantive, *perſons*, is underſtood.

He aſcended into heaven; and ſitteth at the right hand of God the Father Almighty: from thence he ſhall come to judge the quick and the dead.

He, as before. *Aſcended*, a neuter verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *Into*, as before. *Heaven*, as before, governed by *into*. *And*, as before. *Sitteth*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular. *On*, a prepoſition. *The*, as before. *Right*, an adjective. *Hand*, a ſubſtantive, ſingular number, oblique caſe, governed by the prepoſition *on*. *Of*, as before.—*God*, as before, governed by *of*. *The Father Almighty*, as before. *From*, as before. *Thence*, an adverb of place.—*He*, as before. *Shall come*, a neuter verb, indicative mood, future-imperfect tenſe, third perſon ſingular, agreeing with its

its nominative *he*. *To judge*, an active verb, infinitive mood, preſent tenſe. *The*, as before. *Quick*, an adjective: the word *men* or *perſons*, is underſtood. *And*, as before.—*The Dead*, as before.

I believe in the Holy Ghoſt; the holy catholic church; the communion of ſaints; the forgiveneſs of ſins; the reſurrection of the body; and the life everlaſting. Amen.

I believe in the Holy Ghoſt, as before. *The holy*, as before. *Catholic*, an adjective. *Church*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *The*, as before. *Communion*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*.—*Of*, as before. *Saints*, a ſubſtantive noun, plural number, oblique caſe, governed by the prepoſition *of*. *The*, as before. *Forgiveneſs*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *Of*, as before. *Sins*, a ſubſtantive noun, plural number, oblique caſe, governed by the prepoſition *of*. *The*, as before.—*Reſurrection*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *Of the*, as before. *Body*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *of*. *And the*, as before. *Life*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *Everlaſting*, an adjective, compounded of the adverb *ever*, and the participle *laſting*, and agreeing with the ſubſtantive *Life*. *Amen*, a word ſignifying *ſo be it*; or *ſo it is*. It is originally Hebrew, but is uſed in moſt languages.

EXAMPLE II.

Part of the *Tenth Chapter* of the *Proverbs* of *Solomon*.

1. The Proverbs of Solomon. A wiſe ſon maketh a glad father; but a fooliſh ſon is the heavineſs of his mother.

The, the definite article. *Proverbs* a ſubſtantive noon, plural number, nominative caſe. *Of*, a prepoſition. *Solomon*, a proper ſubſtantive noun, or proper name, ſingular number, oblique caſe, governed by the prepoſition *of*; or *of Solomon* may be conſidered as the genitive caſe, governed

by the preceding ſubſtantive *Proverbs*. *A*, the indefinite article. *Wiſe*, an adjective. *Son*, a ſubſtantive, ſingular number, nominative caſe. *Maketh*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *Son*. *A*, as before. *Glad*, an adjective. *Father*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *maketh*. *But*, a conjunction disjunctive. *A*, as before. *Fooliſh*, an adjective. *Son*, as before. *Is*, the irregular neuter verb *to be*, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *ſon*. *The*, as before. *Heavineſs*, a ſubſtantive noun, ſingular number, nominative caſe, following the verb *is*. *Of*, as before. *His*, a poſſeſſive pronoun, third perſon ſingular, maſculine gender. *Mother*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the preposition *of*.

2. Treaſures of wickedneſs profit nothing: but righteouſneſs delivereth from death.

Treaſures, a ſubſtantive noun, plural number, nominative caſe. *Of*, as before. *Wickedneſs*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the preposition *of*. *Profit*, an active verb, indicative mood, preſent tenſe, third perſon plural, agreeing with its nominative *treaſures*. *Nothing*, a word compounded of the adverb *no*, and the ſubſtantive *thing*: it is here uſed as an adverb, but is more commonly a ſubſtantive. *But*, as before. *Righteouſneſs*, a ſubſtantive noun, ſingular number, nominative caſe. *Delivereth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *righteouſneſs*. *From*, a preposition. *Death*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the preposition *from*.

3. The Lord will not ſuffer the ſoul of the righteous to famiſh, but he caſteth away the ſubſtance of the wicked.

The, as before. *Lord*, a ſubſtantive noun, ſingular number, nominative caſe. *Will ſuffer*, an active verb, indicative mood, future-imperfect tenſe, third perſon ſingular, formed by the auxiliary *will*, and the principal verb *ſuffer*, and

and agreeing with its nominative *Lord*. *Not*, an adverb, placed between the auxiliary and the verb, according to the rule given before. *The*, as before. *Soul*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the active verb *ſuffer*. *Of the*, as before. *Righteous*, an adjective: the word *perſon*, or *perſons*, is underſtood, and omitted by an *ellipſis*. *To famiſh*, a neuter verb, infinitive mood, preſent tenſe: this verb is more commonly active. *But*, as before. *He*, a perſonal pronoun, maſculine gender, ſingular number, third perſon, nominative caſe. *Caſteth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *he*. *Away*, an adverb. *The*, as before. *Subſtance*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *caſteth*. *Of the*, as before. *Wicked*, an adjective: the word *perſon*, or *perſons*, is underſtood, and omitted by an *ellipſis*.

4. He becometh poor that dealeth with a ſlack hand; but the hand of the diligent maketh rich.

He, as before. *Becometh*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *he*: this verb is ſometimes active. *Poor*, an adjective, agreeing with the pronoun *he*. *That*, is here uſed as a relative pronoun, for *who*, and agrees with its antecedent, *he*, in the third perſon ſingular *Dealeth*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *that*: this verb is ſometimes active. *With*, a prepoſition *A*, as before. *Slack*, an adjective. *Hand*, a ſubſtantive, ſingular number, oblique caſe, governed by the prepoſition *with*. *But the*, as before. *Hand*, a ſubſtantive noun, ſingular number, nominative caſe. *Of the*, as before. *Diligent*, an adjective: the word *man*, or *perſon*, is underſtood. *Maketh*, as before, agreeing with its nominative *hand*. *Rich*, an adjective.

5. He that gathereth in ſummer is a wiſe ſon: but he that ſleepeth in harveſt, is a ſon that cauſeth ſhame.

He, as before. *That*, as before. *Gathereth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with the relative *that*, as its nominative. *In*, a

prepoſition. *Summer*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *Is*, as before. *A wiſe ſon*, as before *But he that*, as before.—*Sleepeth*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with the relative *that*, as its nominative. *In*, as before. *Harveſt*, a ſubſtantive noun, ſingluar number, oblique caſe, governed by the prepoſition *in*. *Is a ſon*, as before *That*, as before. *Cauſeth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with the relative *that*, as its nominative. *Shame*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *cauſeth*.

6. Bleſſings are upon the head of the juſt: but violence covereth the mouth of the wicked.

Bleſſings, a ſubſtantive noun, plural number, nominative caſe. *Are*, the irregular neuter verb *to be*, indicative mood, preſent tenſe, third perſon plural, agreeing with its nominative *Bleſſings*. *Upon*, a prepoſition. *The*, as before.—*Head*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *upon*. *The*, as before. *Juſt*, an adjective: the word *perſon*, or *perſons*, is underſtood.—*But*, as before. *Violence*, a ſubſtantive noun, ſingular number, nominative caſe *Covereth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *Violence* *The*, as before. *Mouth*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *Coverth*. *Of the wicked*, as before.

EXAMPLE III.

The Oeconomy of Human Life: Part IV. *Section* III.

From the creatures of God let man learn wiſdom, and apply to himſelf the inſtruction they give.

From, a prepoſition. *The*, the definite article. *Creatures*, ſubſtantiue noun, plural number, oblique caſe, governed by the prepoſition *from* *Of*, a prepoſition. *God*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *of* *Let*, an imperfect verb, uſed in forming the imperative mood. *Man*, a ſubſtantive noun, ſingular

ſingular number, oblique caſe, governed by the verb *let*. *Learn*, or rather *Let him learn*, an active verb, imperative mood, third perſon ſingular. *Wiſdom*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *learn*. *And*, a conjunction. *Apply*, an active verb, imperative mood, third perſon ſingular: the words *let man*, or *let him*, are underſtood, but omitted by an *ellipſis*. *To*, a prepoſition. *Himſelf*, the perſonal pronoun *him*, with *ſelf* added to it, third perſon ſingular, maſculine gender, oblique caſe, governed by the prepoſition *to*. *The*, as before. *Inſtruction*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *apply*. *They*, a perſonal pronoun, neuter gender, third perſon plural, nominative caſe: it ſupplies the place of *Creatures*. *Give*, an active verb, indicative mood, preſent tenſe, third perſon plural, agreeing with its nominative *they*. The relative *which* is omitted, by an *ellipſis*, between the words *inſtruction* and *they*: for the ſentence, if complete, would run thus; *the inſtruction* which *they give*.

Go to the deſert, my ſon, obſerve the young ſtork of the wilderneſs, let him ſpeak to thy heart; he beareth on his wings his aged ſire, he lodgeth him in ſafety, and ſupplieth him with food.

Go, a neuter verb, imperative mood, ſecond perſon ſingular: the nominative *Thou* is omitted by an *ellipſis*. *To*, as before. *The*, as before. *Deſert*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*: it is ſometimes an adjective. *My*, a poſſeſſive pronoun, firſt perſon ſingular. *Son*, a ſubſtantive noun, ſingular number, nominative caſe, which is here the ſame with what the Latins call the vocative caſe, that is, the caſe of calling to, or addreſſing. *Obſerve*, an active verb, imperative mood, ſecond perſon ſingular: the nominative *thou* is underſtood. *The*, as before. *Young*, an adjective. *Stork*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *obſerve*. *Of*, as before. *The*, as before. *Wilderneſs*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *of*. *Let*, as before. *Him*, a perſonal pronoun, third perſon ſingular, maſculine gender, oblique

oblique caſe, governed by the verb *let*. *Speak*, or rather *let him ſpeak*, a neuter verb, imperative mood, third perſon ſingular: this verb is ſometimes active. *To*, as before.—*Thy*, a poſſeſſive pronoun, ſecond perſon ſingular. *Heart*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *He*, a perſonal pronoun, third perſon ſingular, maſculine gender, nominative caſe, ſupplying the place of *the young Stork*. *Beareth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *he*. *On*, a prepoſition. *His*, a poſſeſſive pronoun, third perſon ſingular, maſculine gender. *Wings*, a ſubſtantive noun, plural number, oblique caſe, governed by the prepoſition *on*. *His*, as before.—*Aged*, an adjective. *Sire*, a ſubſtantive, ſingular number, oblique caſe, governed by the verb *beareth*. *He*, as before. *Lodgeth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *he*.—*Him*, as before, governed by the verb *lodgeth*. *In*, a prepoſition. *Safety*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *And*, as before. *Supplieth*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominate *he*, which is underſtood. *Him*, as before, governed by the verb *ſupplieth*. *With*, a prepoſition. *Food*, a ſubſtantive noun, ſingular number, oblique caſe, governed by *with*.

The piety of a child is ſweeter than the incenſe of Perſia offered to the ſun: yea, more delicious than odours wafted from a field of Arabian ſpices, by the weſtern gales.

The, as before. *Piety*, a ſubſtantive noun, ſingular number, nominative caſe. *Of*, as before. *A*, the indefinite article. *Child*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *of*. *Is*, the irregular neuter verb *To be*, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *piety*. *Sweeter*, an adjective, in the comparative degree. *Than*, a conjunction disjunctive. *The*, as before. *Incenſe*, a ſubſtantive noun, ſingular number, nominative caſe, coupled with *piety*, by the conjunction *than*. *Of*, as before. *Perſia*, a proper ſubſtantive noun, or the proper name of a country,

ſingular

ſingular number, oblique caſe, governed by the prepoſition *of:* like moſt proper names, it has no plural. *Offered*, the participle paſſive of the verb *to offer*. *To the*, as before. *Sun*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *Yea*, an adverb. *More delicious*, an adjective in the comparative degree: it is compared thus: *delicious*, *more delicious*, *moſt delicious*. Adjectives of two or more ſyllables are commonly compared in this manner, not by *er* and *eſt*. (See page 22.) *Than*, as before. *Odours*, a ſubſtantive noun, plural number, nominative caſe, coupled with *piety* by the conjunction *than*. *Wafted*, the participle paſſive of the verb *to waft*. *From a*, as before. *Field*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *from*. *Of*, as before. *Arabian*, an adjective. *Spices*, a ſubſtantive, plural number, oblique caſe, governed by the prepoſition *of*. *By*, a prepoſition. *The* as before. *Weſtern*, an adjective. *Gales*, a ſubſtantive, plural number, oblique caſe, governed by the prepoſition *by*.

Be grateful then to thy father, for he gave thee life; and to thy mother, for ſhe ſuſtained thee.

Be, the irregular neuter verb *to be*, imperative mood, ſecond perſon ſingular: the nominative *thou*, is underſtood, and omitted by an *ellipſis*. *Grateful*, an adjective. *Then*, an adverb. *To thy*, as before. *Father*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *For*, a conjunction cauſal, or one that implies a cauſe. *He*, as before. *Gave*, an irregular active verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *Thee*, a perſonal pronoun, ſecond perſon ſingular, oblique caſe, governed by the prepoſition *to* underſtood: (See page 90.) The ſentence, if complete, and in its natural order, would run thus; *He gave life to thee*. *Life*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *gave*. *And to thy*, as before. *Mother*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *For*, as before. *She*, a perſonal pronoun, third perſon ſingular, feminine gender, nominative caſe, ſupplying the place of *Mother*.

Mother. *Suſtained*, an active verb, indicative mood, preter-imperfect tenſe, third perſon ſingular, agreeing with its nominative *She*. *Thee*, as before, governed by the verb *ſuſtained*.

Hear the words of his mouth, for they are ſpoken for thy good: give ear to his admonition, for it proceedeth from love.

Hear, an active verb, imperative mood, ſecond perſon ſingular: the nominative, *thou*, is underſtood. *The*, as before. *Words*, a ſubſtantive noun, plural number, oblique caſe, governed by the verb *hear*. *Of his*, as before.—*Mouth*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *of*. *For*, as before. *They*, as before, ſupplying the place of *words*. *Are ſpoken*, an irregular paſſive verb, indicative mood, preſent tenſe, third perſon plural, agreeing with its nominative *they*. *For*, a prepoſition: it is ſometimes a conjunction, as above. *Thy*, as before, *Good*, a ſubſtantive, or rather an adjective uſed as a ſubſtantive, ſingular number, oblique caſe, governed by the prepoſition *for*. *Give*, an active verb, imperative mood, ſecond perſon ſingular: the nominative, *thou*, is underſtood. *Ear*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *give*. *To his*, as before. *Admonition*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *For*, a conjunction, as before. *It*, a perſonal pronoun, third perſon ſingular, neuter gender, nominative caſe, ſupplying the place of *admonition*. *Proceedeth*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *it*. *From*, as before. *Love*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *from*.

He hath watched for thy welfare, he hath toiled for thy eaſe; do honour therefore to his age, and let not his grey hairs be treated with irreverence.

He, as before. *Hath watched*, an active verb, indicative mood, preter-perfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *For*, a prepoſition. *Thy*,

as before. *Welfare*, a ſubſtantive noun, compounded of *well* and *fare*, ſingular number, oblique caſe, governed by the prepoſition *for*. *He*, as before. *Hath toiled*, a neuter verb, indicative mood, preter-perfect tenſe, third perſon ſingular, agreeing with its nominative *he*. *For*, a prepoſition. *Thy*, as before. *Eaſe*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *for*.—*Do*, an irregular active verb, imperative mood, ſecond perſon ſingular: the nominative, *thou*, is underſtood. *Honour*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *do*. *Therefore*, an adverb, or a conjunction, implying an inference. *To his*, as before. *Age*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *to*. *And*, as before. *Let*, as before.—*Not*, an adverb. *His*, as before. *Grey*, an adjective.—*Hairs*, a ſubſtantive noun, plural number, oblique caſe, governed by the verb *let*. *Be*, an irregular neuter verb, imperative mood, third perſon plural. *Treated*, the participle paſſive of the verb *to treat*. Or more properly, *Let his grey hairs be treated*, is a paſſive verb, imperative mood, third perſon plural: for the verb *To be treated*, in this mood, number, and perſon, is regularly, *Let them be treated*; and the words, *grey hairs*, or any other words in the plural number, may ſupply the place of *them*. *With*, as before. *Irreverence*, a ſubſtantive noun, compounded of *in* (the *n* being changed into *r*, ſee page 70) and *reverence*, ſingular number, oblique caſe, governed by the prepoſition *with*.

Forget not thy helpleſs infancy, nor the frowardneſs of thy youth, and indulge the infirmities of thy aged parents; aſſiſt and ſupport them in the decline of life.

Forget, an active verb, compounded of *for* and *get*, imperative mood, ſecond perſon ſingular: the nominative, *thou*, is underſtood. *Not thy*, as before. *Helpleſs*, an adjective. *Infancy*, a ſubſtantive, ſingular number, oblique caſe, governed by the verb *forget*. *Nor*, a conjunction disjunctive. *The*, as before. *Frowardneſs*, a ſubſtantive noun, ſingular number, oblique caſe, coupled with *infancy* by the conjunction *nor*. *Of thy*, as before. *Youth*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the

the preposition *of*. *And*, as before. *Indulge*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *The*, as before. *Infirmities*, a substantive noun, plural number, oblique case, governed by the verb *indulge*. *Of thy*, as before. *Aged*, an adjective. *Parents*, a substantive noun, plural number, oblique case, governed by the preposition *of*. *Assist*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *And*, as before. *Support*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *Them*, a personal pronoun, third person, plural number, both masculine and feminine gender (as supplying the place of parents) oblique case, governed by the verbs *assist* and *support*. *In the*, as before. *Decline*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of*, as before. *Life*, as before, governed by the preposition *of*.

So shall their hoary heads go down to the grave in peace; and thine own children, in reverence of thy example, shall repay thy piety with filial love.

So, an adverb. *Shall*, an auxiliary verb, absolute form, third person plural. *Their*, a possessive pronoun, third person plural, nominative case. *Hoary*, an adjective.—*Heads*, a substantive noun, plural number, nominative case. *Go*, or rather *shall go*, a neuter verb, indicative mood, future-imperfect tense, third person plural, agreeing with its nominative, *heads*, which, according to a rule formerly given *(see page 87)* is here placed between the auxiliary and the verb. *Down*, an adverb. *To the*, as before.—*Grave*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *In*, as before. *Peace*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *And*, as before. *Thine*, a possessive pronoun, second person plural. *Own*, a word added to possessive pronouns, to render them more emphatic, *(see page 26)*. *Children*, a substantive noun, plural number, nominative case. *In*, as before. *Reverence*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of thy*, as before. *Example*, a substantive noun, singular number, oblique case, governed by the

prepoſition *of*. *Shall repay*, an active verb, indicative mood, future-imperfect tenſe, third perſonal ſingular, agreeing with its nominative *Children*. *Thy*, as before.—*Piety*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *repay*. *With*, as before. *Filial*, an adjective. *Love*, a ſubſtantive, ſingular number, oblique caſe, governed by the prepoſition *with*.

EXAMPLE IV.

Pope's Eſſay on Man. Epiſtle IV.

Honour and ſhame from no condition riſe;
Act well your part, there all the honour lies.

Honour, a ſubſtantive noun, ſingular number, nominative caſe. *And*, a conjunction. *Shame*, a ſubſtantive noun, ſingular number, nominative caſe, coupled with *Honour* by the conjunction *and*. *From*, a prepoſition. *No*, an adjective: when it anſwers a queſtion, it is an adverb. *Condition*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *from*. *Riſe*, a neuter verb, indicative mood, preſent tenſe, third perſon plural; and it is put in the plural number, becauſe it has two ſubſtantives ſingular, viz. *honour* and *ſhame*, for its nominative: (*See page* 87.) *Act*, an active verb, imperative mood, ſecond perſon ſingular: the nominative, *thou*, is underſtood. *Well*, an adverb. *Your*, a poſſeſſive pronoun, ſecond perſon plural, but it is here uſed as if it were ſingular. *Part*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *act*. *There*, an adverb: it here ſignifies *in that*, in the ſame manner as *where* frequently ſignifies *in which*. *All*, an adjective. *The*, the definite article. *Honour*, as before. *Lies*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *honour*.

Fortune in men has ſome ſmall diff'rence made,
One flaunts in rags, one flutters in brocade;
The cobbler apron'd, and the parſon gown'd,
The friar hooded, and the monarch crown'd.

Fortune, a ſubſtantive noun, ſingular number, nominative

caſe. *In*, a prepoſition. *Men*, a ſubſtantive noun, plural number, oblique caſe, governed by the prepoſition *in*.—*Has made*, (for theſe words belong to each other, though ſeparated by the words *ſome ſmall diff'rence*) an active verb, indicative mood, preter-perfect tenſe, third perſon ſingular, agreeing with its nominative *fortune*. *Same*, an adjective. *Small*, an adjective. *Diff'rence*, for *difference* by a *ſyncope*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *has been*. *One*, an adjective: the ſubſtantive *man*, or *perſon*, is underſtood. *Flaunts*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *one*. *In*, as before. *Rags*, a ſubſtantive noun, plural number, oblique caſe, governed by the prepoſition *in*. *One*, as before. *Flutters*, a neuter verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *one*. *In*, as before.—*Brocade*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the prepoſition *in*. *The*, as before. *Cobbler*, a ſubſtantive noun, ſingular number, nominative caſe.—*Apron'd*, for *aproned*, by a *ſyncope*, an adjective, or a participle paſſive, formed from the ſubſtantive *apron*. *And the*, as before. *Parſon*, a ſubſtantive noun, ſingular number, nominative caſe. *Gown'd*, for *gowned*, by a *ſyncope*, an adjective or a participle paſſive, formed from the ſubſtantive *gown*. *The*, as before. *Friar*, a ſubſtantive noun, ſingular number, nominative caſe. *Hooded*, an adjective, or a participle paſſive, formed from the ſubſtantive *hood*. *And the*, as before. *Monarch*, a ſubſtantive noun, ſingular number, nominative caſe. *Crown'd*, for *crowned*, by a *ſyncope*, an adjective, or a participle paſſive, formed from the ſubſtantive *Crown*. The verb *is* ſeems to be underſtood between all theſe ſubſtantives and adjectives, or participles paſſive: thus, *The cobbler* is *apron'd*, *&c*.

"What differ more (you cry) than crown and cowl?"
I'll tell you, friend! a wiſe man and fool.

What, a relative, or an interrogative pronoun, or rather an interrogative pronominal adjective: the word *things* is underſtood. *Differ*, a neuter verb, indicative mood, preſent tenſe, third perſon plural, agreeing with its nominative

tive *what*. *More*, an adverb, in the comparative degree. *You*, a perſonal pronoun, ſecond perſon plural, oblique caſe, but is here underſtood as in the nominative caſe and ſingular number, though joined with a plural verb: (*See page* 24.) *Cry*, a neuter verb, indicative mood, preſent tenſe, ſecond perſon plural, agreeing with its nominative *You*.— *Than*, a conjunction disjunctive. *Crown*, a ſubſtantive noun, ſingular number, nominative caſe. *And*, as before. *Cowl*, a ſubſtantive noun, ſingular number, nominative caſe, coupled to *Crown* by the conjunction *and*. *I'll*, for *I will*, by the figure *ſyncope*. *I*, a perſonal pronoun, firſt perſon, ſingular number, nominative caſe. *Will tell*, a neuter verb, indicative mood, future-imperfect tenſe, firſt perſon ſingular, agreeing with its nominative *I*: this verb is frequently active. *You*, a perſonal pronoun, ſecond perſon, plural number, oblique caſe, governed by the prepoſition *to* underſtood; for the ſentence, if complete, would run thus, *I will tell* to *you*. *You* likewiſe is here uſed for *thee*— *Friend*, a ſubſtantive noun, ſingular number, nominative caſe, which is here equivalent to what the Latins call the vocative caſe, that is, the caſe of addreſſing or calling to. *A*, the indefinite article. *Wiſe*, an adjective. *Man*, a ſubſtantive noun, ſingular number, nominative caſe. *And*, as before. *A*, as before. *Fool*, a ſubſtantive noun, ſingular number, nominative caſe, coupled to *man* by the conjunction *and*.

You'll find, if once the monarch acts the monk,
Or, cobbler-like, the parſon will be drunk,
Worth makes the man, and want of it the fellow;
The reſt is all but leather and prunella.

You'll, for *you will*, by a *ſyncope*. *You*, as before, here uſed in the nominative caſe. *Will find*, an active verb, indicative mood, future-imperfect tenſe, ſecond perſon plural, agreeing with its nominative *you*. *If*, a conditional or hypothetical conjunction, here joined with the verb *acts* in the indicative mood. *Once*, an adverb. *The monarch*, as before. *Acts*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *monarch*. *The*, as before. *Monk*, a ſubſtantive noun, ſin-

gular number, oblique caſe, governed by the verb *acts*.— *Or*, a conjunction disjunctive. *Cobbler-like*, a compound adjective, made up of the ſubſtantive *Cobbler*, and the adjective *like*. *The parſon*, as before. *Will be*, the neuter verb *to be*, indicative mood, future-imperfect tenſe, third perſon ſingular, agreeing with its nominative *parſon*.— *Drunk*, an adjective. *Worth*, a ſubſtantive noun, ſingular number, nominative caſe. *That* is underſtood before it: thus, *you'll find, if once, &c.* that *worth makes the man*.— *Makes*, an active verb, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *worth*. *The*, as before. *Man*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *makes*. *And*, as before. *Want*, a ſubſtantive noun, ſingular number, nominative caſe, coupled with *worth* by the conjunction *and*. *Of*, a prepoſition. *It*, a perſonal pronoun, third perſon, neuter gender, ſingular number, oblique caſe, governed by the prepoſition *of*, and ſupplying the place of *worth*. *The*, as before. *Fellow*, a ſubſtantive noun, ſingular number, oblique caſe, governed by the verb *makes*, which is underſtood; for the ſentence, if complete, would run thus, *Worth makes the man, and want of it* makes *the fellow*. *The*, as before. *Reſt*, a ſubſtantive noun, ſingular number, nominative caſe. *Is*, the neuter verb *am* or *to be*, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative *reſt*. *All*, as before. *But*, a conjunction disjunctive. *Leather*, a ſubſtantive noun, ſingular number, nominative caſe, following the neuter verb *is*. *And*, as before. *Prunella*, a ſubſtantive noun, ſingular number, nominative caſe, coupled to *Leather*, by the conjunction *and*.

PART IV.

CHAP. I.

PROSODY.

Q. WHAT is *Proſody?*

A. *Proſody* is that part of Grammar, which teaches the true *pronounciation* of words, and the rules of *Verſification*.

Q. Upon what does the true *pronounciation* of words depend?

A. The true *pronounciation* of words depends upon giving to every letter its proper *ſound*, and to every ſyllable its proper *quantity* and *accent*.

Q. Has not the *ſound* of the ſeveral letters been already explained?

A. It has in the firſt part of this Grammar. *See page* 3, *&c.*

CHAP. II.

Of QUANTITY *and* ACCENT.

Q. WHAT do you mean by the *Quantity* of a ſyllable?

A. The *Quantity* of a ſyllable is the time taken up in pronouncing it; and hence ſyllables are divided into *long* and *ſhort*.

Q. What is the proportion of a *long* to a *ſhort ſyllable*?

A. Two to one; that is, a *long* ſyllable is twice as long in pronouncing as a *ſhort* one; as *fire, fir; tune, tun*.

Q. Are *Quantity* and *Accent* the ſame?

A. Not exactly. *Quantity*, as has been juſt now obſerved, is the length of time taken up in pronouncing a ſyllable; *Accent*, on the other hand, is the pronouncing it

with a higher or lower tone of voice. But though they be thus, in ſome meaſure, different, yet may they in general, eſpecially in Engliſh poetry, be conſidered as the ſame.

Q. Can you give any rules for the accenting of ſyllables?

A. It muſt be obſerved in the firſt place, that words conſiſt of one, two, three, or more ſyllables.

Q. How are words of one ſyllable accented?

A. Moſt words of one ſyllable are either long or ſhort, according to the nature of the verſe, or the fancy of the poet. The article *the* is generally ſhort.

Q. How are words of two ſyllables accented?

A. 1. Words of two ſyllables, that are formed by adding a termination, are commonly accented on the firſt ſyllable; as *whíteneſs, gráceful, lóver**.

2. Words of two ſyllables that are formed by prefixing a ſyllable, are commonly accented on the laſt; as *to beſtír, to beſét, to prefér*.

3. Some words of two ſyllables are either nouns or verbs; and when that is the caſe, the noun has commonly the accent on the firſt ſyllable, the verb on the laſt; as,

NOUNS.	VERBS.
A'bſent	*to abſént*
An abſtract	*to abſtráct*
An áccent	*to accént*
A cément	*to ceménт*
A cóllect	*to colléct*
A cónduct	*to condúct*
A cónflict	*to conflict*
A cóncert	*to concért*
A cónſort	*to conſórt*
A cónteſt	*to contéſt*
A cóntract	*to contráct*
A cónvert	*to convért*
A déſert	*to deſért*
An éxtract	*to extráct*
Fréquent	*to frequént*

* This mark ' ſet over a ſyllable ſhews that it is accented.

NOUNS.	VERBS.
I'ncenſe	*to incénſe*
An óbject	*to objéct*
A préſent	*to preſént*
Próduce	*to produce*
A próject	*to projéct*
A rébel	*to rebél*
A récord	*to recórd*
A ſúbject	*to ſubjéct*
A tórment	*to torménť*
A tránſport	*to tranſpórt*

4. Many other words of two ſyllables have the accent on the firſt; thoſe for inſtance, that end in *y*, as *dúty návy*; in *or* or *cur*, as *érror*, *hónour*; in *ow*, as *ſhádow*, *wídow*, except *allow*; in *le*, as *cáttle*, *rátle*; in *iſh*, as *éngliſh*, *íriſh*; in *ck*, as *múſick*, *phyſick*; in *age*, as *cábbage*, *nánage*; in *en*, as *háſten*, *léſſen*; in *er*, as *ánker*, *hánker*, *ſcátter*; in *et*, as *púcket*, *próphet*.

5. Many words of two ſyllables have the accent on the laſt, thoſe, particularly, that end in a conſonant and *e* final, as *abíde*, *províde*, *elópe*; or in two conſonants, as *comménd*, *condémn*; or have a diphthong in the laſt ſyllable, as *bewáil*, *concéal*, *arráy*, *appláuſe*; except ſome nouns in *ain*, as *fóuntain*, *móuntain*, *cáptain*, *cúrtain*.

Q. How are words of three ſyllables accented?

A. 1. Words of three ſyllables formed by adding a termination, or prefixing a ſyllable, retain the accent of the primitive word, as *beaútiful*, *dútiful*, *lívelineſs*, *réadineſs*, *agréement*, *incónſtant*, *unpléaſant*, *unwórthy*.

2. Words of three ſyllables ending in *ous* and *al*, accent the firſt ſyllable, as *glórious*, *márvelous*, *ánimal*, *ſénſual*.

3. Words of three ſyllables ending in *ce*, *ent*, and *ate*, accent the firſt ſyllable, as *máintenance*, *ſúſtenance*, *réverence*, *árrogance*, *élegance*, *éloquence*, *órnament*, *díligent*, *téſtament*, *ábdicate*, *dérogate*; except they be derived from words having the accent on the laſt ſyllable, as *defíance*, *reliance*, *adhérence*, from *defy*, *rely*, *adhere*; or the middle ſyllable hath a vowel before two conſonants, as *intéſtate*.

4. Words of three ſyllables ending in *y*, commonly accent

cent the firſt ſyllable, as *módeſty, décency, fámily, fórtify, júſtify.*

5. Words of three ſyllables in *re* or *le* have the accent on the firſt ſyllable, as *théatre, áudible, víſible, pórtable;* except *diſciple, aſſémble, diſſémble, reſémble,* and ſome others.

6. Words of three ſyllables ending in *ude,* commonly accent the firſt ſyllable, as *fórtitude, grátitude, lóngitude, látitude, túrpitude.*

7. Words of three ſyllables ending in *ator,* have the accent on the middle ſyllable, as *ſpectátor, teſtátor.* The caſe is the ſame if there be a diphthong in the middle ſyllable, as *acknówledge, gentéely, obéiſance:* or a vowel before two conſonants, as *abándon, abúndance, eléctor.*

8. Many words of three ſyllables are accented on the laſt: but theſe come chiefly from the French or Latin, as *acquiéſce, ambuſcáde, gazettéer, importúne, introdúce, magazíne, maſqueráde, condeſcénd, comprehénd, recollect, repreſént;* or they are words formed by prefixing one or two ſyllables to an accented ſyllable, as *miſbecóme, miſbehávе, ſuperádd, ſuperfine, undergó, underſtóod, undertóok.*

Q. How are Polyſyllables, or words of more than three ſyllables, accented?

A. 1. Polyſyllables, in general, retain the accent of the words from which they are derived, as *cómpetency, cónquerable, délicacy, hónourable, innúmerable, incomprehénſible.*

2. Polyſyllables ending in *ion* have the accent on the laſt ſyllable but two, or rather one, for *ion* is ſounded as one ſyllable, as *admirátion, indignátion, tranſportátion, revolútion.*

3. Polyſyllables in *ator* have the accent on the laſt ſyllable but one, as *fabricátor, operátor, prevaricátor.*

4. Polyſyllables ending in *ous* have the accent on the laſt ſyllable but two, as *aſſiduous, ceremónious, litígious, parſimónious.*

5. Some Polyſyllables ſeem to have two accents, as *mágnanímity;* and ſome three, as *incorrúptibility, incomprehénſibility:* but words of this length can ſeldom, or never, be admitted into verſe.

Q. May the quantity or accent of all Engliſh words be learned from the above rules?

A. No; nor is it poſſible to learn it from any rules.—

No

No rules can be given for this purpoſe, but what are ſubject to innumerable exceptions. The beſt way to learn it is, by reading the works of our moſt elegant Poets, where every word has, or ought to have, its proper quantity or accent.

CHAP. III.

Of VERSIFICATION.

Q. WHAT is *Verſification?*

A. *Verſification* is the arrangement of the ſyllables of words in ſuch a manner as to produce that melody, which diſtinguiſhes Verſe from Proſe.

Q. How ought the ſyllables of words to be arranged, ſo as to produce this melody?

A. It muſt firſt be obſerved, that two or three ſyllables, joined together in a certain manner, are called *feet*, which are diſtinguiſhed by the Greek names of *Iambics*, *Trochees*, and *Anapeſts*.

Q. What is an *Iambic?*

A. An *Iambic* conſiſts of two ſyllables, the firſt ſhort, the ſecond long, as *awáke*, *aríſe*, *beſóre*, *behínd*.

Q. What is a *Trochee?*

A. A *Trochee* conſiſts of two ſyllables, the firſt long, the ſecond ſhort, as *géntly*, *ſóftly*, *fáther*, *móther*.

Q. What is an *Anapeſt?*

A. An *Anapeſt* conſiſts of three ſyllables, the two firſt ſhort, the laſt long, as *diſappróve*, *incorréct*, *interfére*, *ſuperſéde*.

Q. Which of theſe *feet* are moſt common in Engliſh Verſe?

A. The *Iambic* and the *Trochee*.

Q. How many kinds of Verſe are there of the *Iambic* meaſure?

A. Four, viz. Verſes of four, ſix, eight, and ten ſyllables.

VERSES *of* FOUR SYLLABLES.

With rávish'd eárs
The mónarch heárs. *Dryden.*

What pláce is hére!
What ſcenes appéar! *Addiſon.*

I ſméll a ſhréw,
My féars are trúe,
I ſeé my wife. *ibid.*

To mé the róſe
No lónger glóws. *ibid.*

Thou árt in trúth,
A fórward yóuth. *ibid.*

The ſtráins decáy,
And mélt awáy. *Pope.*

VERSES *of* SIX SYLLABLES.

The ſtárs, with déep amáze,
Stand fix'd in ſtédfaſt gáze,
And will not táke their flíght,
For áll the mórning líght. *Milton.*

Such múſic, ás, 'tis ſáid,
Befóre was néver máde. *ibid.*

Ring oút ye cry'ſtal ſphéres,
Once bléſs our húman eárs. *ibid.*

VERSES *of* EIGHT SYLLABLES;

Which is the meaſure commonly uſed in ſhort Poems.

From wálk to wálk, from ſháde to ſháde,
From ſtréam to púrling ſtréam convéy'd,
Through áll the mázes of the grove,
Through áll the míngling tráets I rove. *Addiſon.*

Forbear theſe fooliſh fréaks, and ſée
How oúr good King and Quéen agrée.
Why ſhoúld not wé their ſtéps purſúe,
And do as oúr ſupériors do?

From náture too I táke my rúle,
To ſhún contémpt and rídicúle.

I néver

I néver with impórtant air,
In cónverſátion overbéar.
Can gráve and fórmal páſs for wíſe,
When men the ſólemn owl deſpíſe?
My tóngue within my líps I réin:
For whó talks múch, muſt tálk in váin. *Gay.*

'Tis, let me ſée, three yéars and móre,
Octóber néxt it will be fóur,
Since Hárley bíd me fírſt attend,
And chóſe me fór a humble friénd;
Would táke me in his cóach to chát,
And quéſtion mé of thís and thát;
As "Whát's o'clóck?" and "Hów's the wind?
"Whoſe cháriot's thát we léft behind?"
Or grávely try to réad the líne
Writ únderneath the coúntry ſigns;
Or, "Háve you nóthing néw to-dáy
"From Pópe, from Párnel, ór from Gáy?

Swift.

VERSES *of* TEN SYLLABLES;

Which is the common meaſure of **Epic** *Poetry and Tragedy. This kind of verſe is uſed either with or without Rhime, whereas moſt other kinds of verſe are uſed with Rhime only.*

I ſáw young Hárry with his béaver ón,
His cuiſſes on his thíghs, gallántly árm'd,
* Riſe from the gróund like feather'd Mércury,
And váulted with ſuch éaſe intó his ſéat,
As íf an ángel drópt down fróm the cloúds
To túrn and wind a fíery Pégaſus,
And witch the wórld with noble hórſemanſhip:

Shakeſpear.

Then ſíng by túrns, by túrns the múſes ſíng,
Now háwthorns blóſſoms, nów the dáiſies ſpring,
Now leáves the trées, and flow'rs adórn the groúnd;
Begín, the váles ſhall év'ry nóte reboúnd. *Pope.*

Great

* A Trochee is ſometimes uſed inſtead of an Iambic, as in this verſe.

Great Cówley thén, a míghty génius, wróte,
O'er-rún with wít, and láviſh óf his thóught:
His túrns too clóſely ón the réader préſs;
He móre had pléas'd us, hád he pleás'd us léſs.

Addiſon.

Verſes of this kind have ſometimes two ſyllables added to them, and then they are called *Alexandarines*; but theſe are very ſeldom uſed, and only for the ſake of variety, or in order to make the ſound an echo to the ſenſe, as in the following example:

A néedleſs *Alexándrine* énds the ſóng,
That líke a wounded ſnáke, drags ítſ ſlow léngth alóng.

Q. How many kinds of verſe have we of the *Trochaic* meaſure?

A. Three, viz. Verſes of three, five, and ſeven ſyllables.

VERSES *of* THREE SYLLABLES.

I'n amáze
Lóſt, I gáze:
Cán our ey'es
Reách thy ſíze?
Máy my lay's
Swell with práiſe,
Wórthy mé,
Wórthy thée. *Swift.*

Glóry ſtrives,
Fáme revíves. *Addiſon.*

Róſy brákes,
Sílver lákes. *ibid.*

Dréadful gleáms,
Díſmal ſcréams.
Fíres that glów,
Shríeks of wó. *Pope.*

VERSES *of* FIVE SYLLABLES.

I'n the dáys of óld
Stóries pláinly tóld.

VERSES

VERSES *of* SEVEN SYLLABLES.

Nóble Lórd, and Lády bríght,
I' have bróught ye néw delíght;
Hére behóld ſo goódly grówn,
Thrée fair bránches óf your ówn. *Milton.*

Hénce ye ſécret dámps of cáre,
Fiérce diſdáin, and cóld deſpáir,
Hénce ye feárs and doúbts remóve! *Addiſon.*

Gód of úme, if yoú be wiſe,
Loók not with your fúture eyés:
Whát imports thy fórward ſight?
Wéll if yóu could lóſe it quíte. *Swift.*

By the ſtréams that éver flów,
By the frágrant winds that blów;
By the héro's ármed ſhádes,
Glítt'ring throúgh the gloómy gládes. *Pope.*

Q. Which of theſe kinds of verſe are moſt commonly uſed?

A. Thoſe of ſeven, eight, and ten ſyllables.

Q. Are they not ſometimes uſed alternately in the ſame poem?

A. Yes; and that too in a great variety of ways. The verſes of ſix and eight ſyllables are moſt frequently uſed in this manner, the long line going before the ſhort.

To Lordlings proud I tune my lays,
Who feaſt in bow'r or hall:
Though Dukes they be, to Dukes I ſay,
That pride will have a fall. *Swift.*

Pope has the talent well to ſpeak,
But not to reach the ear;
His loudeſt voice is low and weak,
The Dean too deaf to hear. *Ibid.*

Q. Give ſome examples in verſe in the anapeſtic meaſure.

A. How unháppy is hé,
That is ty'd to a ſhé? *Addiſon.*

Let the loúd trumpet ſoúnd,
Till the róofs all aroúnd. *Pope.*

When the trées arê all báre, not a léaf to be ſéen,
And all náture diſrób'd of her mántle of gréen,
When the péaſant, ináctive, ſtands ſhív'ring with cóld,
And the ínnocent flóck runs for ſhélter to fóld.

Q. Is not a ſyllable ſometimes cut off from verſes of this kind?

A. Yes; the firſt ſyllable of the firſt foot, as

Diſtrácted with woe,
I'll rúſh on the fóe. *Addiſon.*

Thus ſóng could prevaíl
O'er death and o'er héll. *Pope.*

Come sít by my ſide while this pícture I dráw,
In chátt'ring a mágpie, in príde a jackdáw. *Swift.*

Q. Are not theſe meaſures ſometimes varied by double endings?

A. They are, as in verſes

Of three Syllables.

E'ver bénding,
Néver énding. *Addiſon.*

Sweét delúſion,
Gáy confúſion. *Ibid.*

Of Six.

He ſúng, and héll conſénted
To héar the Póet's pray'r:
Stern Próſerpíne reléented,
And gáve him báck the faír. *Pope.*

Of Seven.

O the pleáſing pleáſing ánguiſh,
Whén we lóve, and whén we lánguiſh! *Addiſon.*

Of Eight.

Delány ſénds a ſílver ſtándiſh,
When I no móre a pén can brándiſh. *Swift.*

Quoth hé, my fáith as ádamántine,
As cháins of déſtiny, I'll maíntain. *Hudibras.*

Of

Of Ten.

Either with or without rhime.

The piece, you think, is incorrect? why take it,
I'm all submiſſion, what you'd have it, make it. *Pope.*

* Rend with tremendous ſound your ears aſunder,
With gun, drum, trumpet, blunderbus, and thunder. *Ibid.*

Thus we diſpoſe of all poetic merit,
Yours Milton's genius, and mine Homer's ſpirit.
Ibid.

Farewel, a long farewel to all my greatneſs!
This is the ſtate of man: to day he puts forth
The tender leaves of hope; to-morrow bloſſoms,
And bears his bluſhing honours thick upon him.
Shakeſpear.

Verſes of the *anapeſtic* meaſure are likewiſe varied by double endings:

And fam'd for his wit and his beauty. *Addiſon.*
And Sir Truſty ſhall be my Adonis. *Ibid.*

A conqueſt how hard and how glorious?
Though fate had faſt bound her
With Sty/x nine times round her;
Yet muſic and love were victorious. *Pope.*

Then we'll buy Engliſh ſilks for our wives and our daughters,
In ſpite of his Deanſhip and journeyman Waters.
Swift.

My ſiſter tranſcrib'd it laſt night to his ſorrow,
And the public ſhall ſee't if I live till to morrow.
Ibid.

Q. Are there not ſome contractions uſed in poetry, beſides thoſe you have mentioned in the chapter of grammatical figures?

A. Yes; not only in poetry, but even in proſe, eſpecially in dialogues, two, three, or ſometimes four letters are left out in certain words when joined together: as *I-v'e, you've, he's, we've, ye've, they've*; for *I have, you have, he has, we have, ye have, they have: I'll, you'll, he'll,*

* This line begins with a Trochee.

we'll, ye'll, they'll; for *I will, you will, he will, we will, ye will, they will: I'd, you'd, he'd, we'd, ye'd, they'd;* for *I would, you would, he would, we would, ye would, they would.* In poetry *e* is frequently cut off from *the*, and *o* from *to*, when they come before words beginning with a vowel; as,

Who firſt taught ſouls inſlav'd, and realms undone,
Th' enormous faith of many made for one;
That proud exception to all nature's laws,
T' invert the world, and counter-work its cauſe?

Pope.

PART V.

CHAP. I.

Of PUNCTUATION.

Q. WHAT is *Punctuation?*

A. *Punctuation* is the art of diſtinguiſhing, by certain marks, the ſeveral ſtops or pauſes in a ſentence.

Q. What are the principal marks made uſe of for this purpoſe?

A. The *Comma*, the *Semicolon*, the *Colon*, and the *Period* or *Full Stop*.

Q. How are they expreſſed in writing?

A. The comma, the ſemicolon, the colon, the period or full ſtop — is expreſſed thus — , ; : .

Q. How long ſhould we ſtop at a *Comma?*

A. As long as we can count *one*.

Q. How long ſhould we ſtop at *Semicolon?*

A. As long as we can count *two*.

Q. How long ſhould we ſtop at a *Colon?*

A. As long as we can count *three*.

Q. How long ſhould we ſtop at a *Period* or *Full Stop?*

A. As long as we can count *four*.

Q. What

Q. What is the uſe of a *Comma?*

A. 1. It is uſed to diſtinguiſh the ſmaller parts of a compound ſentence; as, "The converſation of moſt men is diſagreeable, not ſo much for want of wit and learning, as of good breeding and diſcretion." *Spectator.*

"A modeſt perſon ſeldom fails to gain the good-will of thoſe he converſes with, becauſe nobody envies a man who does not appear to be pleaſed with himſelf." *Ibid.*

"'Tis with our judgments, as our watches, none
Go juſt alike, yet each believes his own." *Pope.*

2. When ſeveral ſubſtantives come together without a conjunction, they are ſeparated by a *Comma;* as,

"Gold, ſilver, iv'ry, vaſes ſculptur'd high,
Paint, marble, gems, and robes of Perſian dye,
There are who have not—and, thank heav'n there are,
Who, if they have not, think not worth their care."
Pope.

3. When ſeveral adjectives belong to the ſame ſubſtantive, they are diſtinguiſhed by a *comma;* as, "a brave, active, enterpriſing general." A *comma* is likewiſe uſed in a variety of other caſes.

Q. What is the uſe of a *Semicolon?*

A. To diſtinguiſh the greater parts of a compound ſentence; as,

"Notwithſtanding all the advantages of youth, few young people pleaſe in converſation; the reaſon is, that want of experience makes them poſitive, and what they ſay is rather with a deſign to pleaſe themſelves than any one elſe." *Spectator.*

"Whenever you commend, add your reaſons for doing ſo; it is this which diſtinguiſhes the approbation of a man of ſenſe from the flattery of ſycophants, and the admiration of fools." *Ibid.*

"Hope humbly, then; with trembling pinions ſoar;
Wait the great teacher, Death; and God adore."
Pope.

Q. What is the uſe of a *Colon?*

A. To diſtinguiſh thoſe parts of a ſentence, which make a com-

a complete ſenſe by themſelves, and yet have a connection with ſomething that follows; as,

"Age itſelf is not unamiable, while it is preſerved clean and unſullied: like a piece of metal conſtantly kept ſmooth and bright, we look on it with more pleaſure than on a new veſſel that is cankered with ruſt." *Spectator.*

Good-nature and good-ſenſe muſt ever join:
To err is human; to forgive, divine." *Pope.*

Q. Whas is the uſe of a *Period* or *Full Stop?*

A. To ſhew that the ſentence is completely finiſhed, and has no immediate connection with that which ſucceeds it; as in the two following examples, which contain a ſpecimen of all the points:

"Among particular graces the dimple has always been allowed the pre-eminence, and the reaſon is evident; dimples are produced by a ſmile, and a ſmile is an expreſſion of complacency: ſo the contraction of the brows into a frown, as it is an indication of a contrary temper, has always been deemed a capital defect." *Adventurer.*

"Be ſilent always, when you doubt your ſenſe;
And ſpeak, though ſure, with ſeeming diffidence:
Some poſſitive, perſiſting fops we know,
Who, if once wrong, will needs be always ſo." *Pope.*

Q. Are there any other points than thoſe you have mentioned?

A. The above-named points regulate the pauſes in reading or ſpeaking. There are three other points, which denote a different modulation of the voice, according to the ſenſe.

Q. What are they?

A. The point of *Interrogation*, The point of *Admiration*, The *Parentheſis* } marked thus { ? ! ()

Q. When is the point of *Interrogation* uſed?

A. After a queſtion; as,

"Is it for thee the lark aſcends and ſings?
Joy tunes his voice, joy elevates his wings.
Is it for thee the linnet pours his throat?
Loves of his own and raptures ſwell the note." *Pope.*

Q. When

Q. When is the point of *Admiration* uſed?

A. After a word expreſſing wonder and ſurpriſe, or any other emotion of the mind; as,

"Theſe are thy glorious works, parent of good!
Almighty! Thine this univerſal frame,
Thus wondrous fair! Thyſelf how wondrous then?

Milton.

Q. What is the uſe of a *Parentheſis?*

A. To incloſe ſome ſhort ſentence, which is inſerted in the body of a longer ſentence, and is neither neceſſary to the ſenſe, nor at all affects the conſtruction; as,

"Cromwell, I charge thee, fling away ambition;
By that ſin fell the angels; how can man then
(The image of his Maker) hope to win by't?"

Shakeſpear.

Q. How long ought we to ſtop at a point of *Interrogation* or *Admiration?*

A. As long as at a *Semicolon*, a *Colon*, or a *Period*, according to the ſenſe.

Q. What tone of voice do they require?

A. A high or elevated tone.

Q. How long ought we to ſtop at a *Parentheſis?*

A. Somewhat longer than at a *Comma*.

Q. What tone of voice does it require?

A. A long or depreſſed tone.

Q. Are there any other marks uſed in writing?

A. Yes; the following:

1. Apoſtrophe (')
2. Aſteriſk (*)
3. Caret (ʌ)
4. Circumflex (^)
5. Dialyſis (¨)
6. Hyphen (-)
7. Index (☞)
8. Obeliſk (†)
9. Paragraph (¶)
10. Crotchets [ ]
11. Quotation (")
12. End of a quotation (")
13. Section (§)
14. Braces (})

Q. What is the uſe of an *Apoſtrophe?*

A. An *Apoſtrophe* (') which is placed at the head of letters,

letters, ſhews that ſome letter or letters are left out; as *can't* for *cannot*; *wou'd* for *would*.

Q. What is the uſe of an *Aſteriſk*?

A. An *Aſteriſk* (*) refers to ſome remark on the margin, or at the foot of the page. Several of them joined together ſignify, that there is ſomething deficient or immodeſt in the paſſage; thus, * * *.

Q. What is the uſe of a *Caret*?

A. A *Caret* ſhews, that ſome letter, ſyllable, or word is left out by miſtake; and this mark is put under the interlineation in the exact place where it ought to come in; as,

of

We ſhould talk extremely little ourſelves.

^

Q. What is the uſe of a *Circumflex*?

A. A *Circumflex* (^) which has nearly the ſame ſhape as a *Caret*, is placed over ſome vowel of a word, to denote a long ſyllable; as *Euphrâtes*.

Q. What is the uſe of a *Dialyſis*?

A. A *Dialyſis* (¨) placed over the laſt of two vowels ſhews, that they are to be pronounced ſeperately, and do not form a diphthong; as *Ageſilaüs*, *Archelaüs*.

Q. What is the uſe of a *Hyphen*?

A. A *Hyphen* (-) placed at the end of a line ſhews, that the laſt word is not finiſhed, but that part of it begins the next line. It alſo ſerves to join compound words together; as *a man ſervant*, *a maid-ſervant*.

Q. What is the uſe of an *Index*?

A. An *Index* (☞) or fore-finger pointing ſhews, that the paſſage, to which it is prefixed, contains ſomething remarkable.

Q. What is the uſe of an *Obeliſk*?

A. An *Obeliſk* (†) or dagger, anſwers the ſame end as an *Aſteriſk*, that is, it directs to ſome note or remark in the margin, or at the bottom of the page. Many other marks are uſed for this purpoſe: ſuch as parallel lines (‖); a double *Obeliſk*, or obeliſks formed in different manners (‡†‡); figures (1. 2. 3. &c.) or letters (a. b. c. &c.)

Q. What is the uſe of a *Paragraph*?

A. A *Paragraph* (¶) is ſeldom uſed but in the Bible, and denotes the beginning of a new ſubject.

Q. What

Q. What is the uſe of *Crotchets?*

A. *Crotchets* or *Brackets* [ ] ſerve nearly the ſame purpoſe as a *Parentheſis;* that is, they incloſe a ſhort ſentence in the body of a longer one; but they are moſt commonly uſed to include a reference to ſome other book, or to another part of the ſame book; thus [*See Locke on the Human Underſtanding.*] [*See this Grammar, Part* I. *Chap.* 2.]

Q. What is the uſe of a *Quotation?*

A. A *Quotation* (") is put at the beginning of any paſſage that is cited out of another author.

Q. What is the uſe of the *End of a Quotation?*

A. The *End of a Quotation* ["] ſhews that the paſſage cited is completely finiſhed.

Q. What is the uſe of a *Section?*

A. A *Section* (§) is uſed in dividing books or chapters into ſmaller parts. It is likewiſe ſometimes uſed as a mark of reference to the margin, or to the bottom of the page.

Q. What is the uſe of *Braces?*

A. *Braces* } are uſed to join ſeveral lines together' eſpecially in poetry; as,

" But true expreſſion, like th' unchanging ſun,
Clears, and improves whate'er it ſhines upon,
It gilds all objects, but it alters none." }

Pope.

Q. Are the rules of pointing fixed and eſtabliſhed?

A. No; they are extremely arbitrary, and depend very much upon the fancy of the writer. In general, however, it may be obſerved, that, next to a proper choice and arrangement of words, there is nothing contributes more to clearneſs of ſtyle than accurate pointing; and that it is poſſible for pointing to be ſo very inaccurate, as to render even a good writer obſcure, and a bad writer abſolutely unintelligible.

CHAP.

CHAP. II.

Of ABBREVIATIONS.

Q. WHAT do you mean by an *Abbreviation?*

A. An *Abbreviation*, or *Contraction* of a word, is when one or more letters of it are made to ſtand for the whole; a period or full ſtop being put immediately after ſuch letter or letters.

Q. Which are the principal *Abbreviations?*

A. They are thoſe that follow:

A. Anſwer.
A. B. or *B. A.* Bachelor of Arts.
Abp. Archbiſhop.
A. D. Anno Domini, in the Year of our Lord.
A. M. Artium Magiſter, Maſter of Arts; or *Anno Mundi*, in the Year of the World.
Ana, a phyſical term, ſignifying the like quantity.
Ap. Apoſtle, April.
A. R. Anna Regina, Queen Anne; or *Anno Regni*, in the Year of the Reign.
Aſt. P. G C. Profeſſor Aſtronomy in Greſham College
Aug. Auguſt.
Bart. Baronet.
B. D. Bachelor of Divinity.
Bp. Biſhop.
B. V. Bleſſed Virgin.
C. C. C. Corpus Chriſti College.
Chap. Chapter.
Cl. Clerk, Clergyman.
Cr. Creditor.
C. R. Carolus Rex, King Charles.
C. S. Cuſtos Sigilli, Keeper of the Seal.
C. P. S. Cuſtos Privati Sigilli, Keeper of the Privy Seal.
D. Duke, Dutchy, Ducheſs, &c.
D. Denarius, a penny.
D. D. Doctor of Divinity.
Dr. Doctor *or* Debtor.
Dec. or *Iber*, December.
Deut. Deuteronomy.
Do. Dit. Ditto, the ſame.
E. Earl, Eaſt.
E G. or *Ex. Gr. Exempli gratia*, as for example.
Feb. February.
F. R. S. Fellow of the Royal Society.
Gen. Geneſis.
G. R. Georgius Rex, King George; or *Gulielmus Rex*, King William.
H. S. Hic Situs, Here lies.
Ibid. Ibidem, In the ſame place.
Id. Idem, The ſame.
i. e. id. eſt. that is.
I. H. S. Jeſus Hominum Salvator, Jeſus the Saviour of Men.

Jan. January.
J. D. Juris Doctor, Doctor of Law.
J. U. D. Juris Utriſque Doctor, Doctor of both Laws, that is, of the Civil and Canon Law.
J. R. Jacobus Rex, King James.
Jul. July, Julius.
Jun. June, Junius.
K. King.
Knt. Knight.
L. liber, a book; *Libra*, a pound ſterling.
lb. a pound weight.
Ld. Lord.
L. J. C. Lord Chief Juſtice
L. L. D. Legum Doctor, Doctor of Laws.
L. S. Locus Sigilli, the Place of the Seal in Writings.
M. A. Maſter of Arts.
Mar. March.
M. D. Medicinæ Doctor, Doctor of Phyſic.
Mr. Maſter.
Mrs. Miſtreſs.
MS. Manuſcript.
MSS. Manuſcripts.
M. S. Memoriæ Sacrum, ſacred to the Memory.
N. B. Nota Bene, mark well.
N. S New Stile.
Nov. or *9ber*, November.
O. S. Old Stile.
Oct. *8ber*, October.
Oz. Ounce.
Per cent. Per centum. by the hundred.
p. per. by.
P. M. G. Profeſſor of Muſic in Greſham College.
Prof. Th. Gr. Profeſſor Theologiæ Greſhamienſis, Profeſſor of Divinity in Greſham College.
P. S. Poſtſcript.
Q. Queen, *or* Queſtion.
q. Quadrans, a farthing.
q. d. quaſi dicat, as if he ſhould ſay.
q. l. quantum libet, as much as you pleaſe.
q. ſ. quantum ſufficit, a ſufficient quantity.
R. Rex, King; *Regina*, Queen
R. P. Regius Profeſſor, King's Profeſſor.
R. S. S. Regiæ Societatis Socius, Fellow of the Royal Society.
S. or *St.* Saint.
S. Solidus, a Shilling.
S. A. Secundum Artem, according to Art.
S. N. Secundum Naturam, according to Nature.
S. T. P. or *S. S. T. P. Sanctæ*, or *Sacro ſanctæ Theologiæ Profeſſor*, Profeſſor of Divinity.
Sept. or *7ber*, September.
V. D. M. Verbi Dei, or *Divini, Miniſter*, a Preacher of God's Word.
v. vide, ſee.
viz. videlicet, that is.
&c. et cetera, and the reſt, or, and ſo forth.

Q. Are theſe all the *Abbreviations* that are uſed?

A. No; theſe are only the principal ones; there are many other *Abbreviations* uſed, ſo many indeed, that to enumerate them all would be a taſk equally difficult and irkſome. It may not, however, be improper to obſerve, that the beſt writers uſe the feweſt *Abbreviations*.

Q. Do not more ſingle letters, come together in ſome *Abbreviations*, than in any of the inſtances you have given?

A. Yes; eſpecially in inſcriptions upon coins and medals. The inſcription upon our coin will furniſh an example. It runs thus: GEORGIUS III. DEI GRATIA, M. B. F. ET. H. REX. F. D. B. ET. L. D. S. R. I. A. T. ET. E. That is, *Georgius Tertius, Dei Gratiâ, Magnæ Britanniæ, Franciæ, & Hiberniæ Rex, Fidei Defenſor, Brunſwicii & Lunenburgi Dux, Sacri Romani Imperii Archi-Theſaurarius & Elector*. GEORGE the Third, by the Grace of God, King of Great-Britain, France, and Ireland, Defender of the Faith, Duke of Brunſwick and Lunenburgh, Arch-Treaſurer and Elector of the Holy Roman Empire.

CHAP. III.

Of NUMBERS *and* FIGURES.

Q. HOW are *Numbers* expreſſed?

A. *Numbers* are expreſſed either by theſe ſeven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by theſe ten characters, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Q. What is the ſignification of theſe *Numerals* and *Figures*?

A. I. ſignifies One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thouſand.—1. ſignifies One. 2. Two. 3. Three. 4. Four. 5. Five. 6. Six. 7. Seven. 8. Eight. 9. Nine. 0. Nothing.

Q. Have you any thing elſe to obſerve concerning the *Numeral Letters*?

A. It is to be obſerved, that if a leſs *Numeral Letter* be placed before a greater, it takes away from the greater as many as the leſs one ſtands for; but if it be placed after a greater, it adds to it as many as the leſs one repreſents. Example: the letter V. ſtands for *Five*. I, placed before it takes *one* from it, and makes both together ſtand but for *Four:* thus IV. But I placed after the V. adds *one* to it, and makes both together ſtand for *Six:* thus VI. More examples:

IV. Four.	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. a Hundred.	CX. a Hundred and Ten.

Q. Have you any thing elſe to obſerve concerning the *Characters* or *Figures?*

A. It is to be obſerved,

1. That *Cyphers* on the right-hand of *Figures* increaſe their value ten times; as 1 One, 10 ten, 100 a Hundred, 600 Six Hundred, 6000 Six Thouſand: but on the left-hand they ſignify nothing; as 01, 001, make but *One*, 02, 002, 0002, make but *Two*.

2. That a *Figure* at every remove from the right-hand increaſes its value *ten* times; as 8 *Eight*, 87 *Eighty-Seven*, 876 *Eight Hundred and Seventy-Six*. 8765 *Eight Thouſand Seven Hundred and Sixty-five*.

Here follows a more complete Example of the uſe of *Numeral Letters* and *Figures*.

FIGURES.	NUMERAL LETTERS.
1. One	I
2. Two	II
3. Three	III
4. Four	IV.
5. Five	V
6. Six	VI
7. Seven	VII
8. Eight	VIII
9. Nine	IX
10. Ten	X

11.	Eleven	XI
12.	Twelve	XII
13.	Thirteen	XIII
14.	Fourteen	XIV
15.	Fifteen	XV
16.	Sixteen	XVI
17.	Seventeen	XVII
18.	Eighteen	XVIII
19.	Nineteen	XIX
20.	Twenty	XX
21.	Twenty-one	XXI
22.	Twenty-two	XXII
23.	Twenty-three	XXIII
24.	Twenty-four	XXIV
25.	Twenty-five	XXV
26.	Twenty-six	XXVI
27.	Twenty-seven	XXVII
28.	Twenty-eight	XXVIII
29.	Twenty-nine	XXIX
30.	Thirty	XXX
40.	Forty	XL
50.	Fifty	L
60.	Sixty	LX
70.	Seventy	LXX
80.	Eighty	LXXX
90.	Ninety	XC
100.	One Hundred	C
200.	Two Hundred	CC
300.	Three Hundred	CCC
400.	Four Hundred	CCCC
500.	Five Hundred	D or Iↀ
600.	Six Hundred	DC or IↀC
700.	Seven Hundred	DCC or IↀCC
800.	Eight Hundred	DCCC or IↀCCC
900.	Nine Hundred	DCCCC or IↀCCCC
1000.	One Thousand	M or CIↀ
1793.	One Thousand Seven Hundred and Ninety-three	MDCCXCIII.

N. B. Numbers are sometimes expressed by small Roman letters; as i. *one;* ii. *two;* iv. *four;* xii. *twelve.*

CHAP.

CHAP. IV.

DIRECTIONS *for* SUPERSCRIBING LETTERS, *and* ADDRESSING PERSONS *of* DIFFERENT RANKS *and* CONDITIONS.

To the ROYAL FAMILY.

SUPERSCRIPTION.	ADDRESS.
To the King; or To the King's moſt Excellent Majeſty.	Sir, or May it pleaſe your Majeſty.
To His Royal Highneſs, the Prince of Wales.	Sir, or May it pleaſe your Royal Highneſs.

In the ſame manner to any other branch of it, varying only the ſuperſcription and addreſs, according to the difference of title and ſex.

To the NOBILITY.

To his Grace *A.* Duke of *B.*	My Lord Duke, Your Grace.
To the Moſt Noble *A.* Marquis of *B.*	My Lord Marquis, Your Lordſhip.
To the Rt. Hon. *A.* Earl of *B.*	My Lord, Your Lordſhip.
To the Rt. Hon. *A.* Lord Viſcount *B.*	
To the Rt. Hon. *A.* Lord *B.*	

The Ladies are addreſſed according to the rank of their huſbands.

All the ſons of Dukes and Marquiſſes, and the eldeſt ſons of Earls, have, by the courteſy of England, the title of *Lord* and *Right Honourable*.

The younger ſons of Earls, and all the ſons of Viſcounts and Barons, are ſtyled *Honourable*, and are *Eſquires*; as,

To the Hon. *A. B.* Eſq. Sir.

All the daughters of Dukes, Marquiſſes, and Earls, are *Ladies*. All the daughters of Viſcounts and Barons, are *Honourable*; as,

To the Hon. *A. B.* Madam.

The title of *Right Honourable* is given to all *Privy Counſellors*, to the Lord Mayors of *York*, *London*, and *Dublin*, and to the Lord Provoſt of *Edinburgh*.

All perſons bearing the King's commiſſion, are ſtyled *Honourable*; and every ſervant to the King on the civil or military liſt, or to any of the Royal Family, is ſtyled *Eſquires*.

To the PARLIAMENT.

To the Right Hon. the Lords Spiritual and Temporal, in Parliament aſſembled.	My Lords, May it pleaſe your Lordſhips.
To the Hon. the Knights, Citizens and Burgeſſes, in Parliament aſſembled.	Gentlemen, May it pleaſe your Honours.
To the Right Hon. *A. B.* Eſq; Speaker of the Houſe of Commons*.	Sir.

To the CLERGY.

To the Moſt Reverend Father in God *A.* Lord Archbiſhop of *B.*	My Lord. Your Grace.
To the Right Rev. Father in God *A.* Lord Biſhop of *B.*	My Lord. Your Lordſhip.
To the Rev. *A. B.* D. D. Dean of *C.* or Archdeacon, or Chancellor of *D.* or Prebendary, *&c.*	Rev. Doctor. Mr. Dean. Rev. Sir.

* He is generally a Member of his Majeſty's Moſt Honourable Privy Council.

All

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior denominations, are ſtyled *Reverend*.

The officers of his Majeſty's houſehold are addreſſed either according to their rank and quality, or according to the nature of their office.

The Commiſſioners of the civil liſt are addreſſed according to their rank, and are ſtyled *Right Honourable*; as,

To the Right Hon. the Lords Commiſſioners of the Treaſury, of the Admiralty, of Trade and Plantations, &c. Your Lordſhips.

The Commiſſioners of the cuſtoms, exciſe, ſtamp-duty, ſalt-duty, navy, &c. are ſtyled *Honourable*; and if any of them are Privy Counſellors, they are ſtyled collectively *Right Honourable*—Sir, Your Honours.

In the *Army*, all noblemen are ſtyled according to their rank, with the addition of their employ.

All Colonels were formerly ſtyled *Honourable*; as, The Honourable Colonel *A. B.* But this method of addreſſing them is now ſeldom uſed. They are commonly addreſſed by their names only; as Colonel *A. B.* All inferior officers have the name of their employment ſet before their real name; as Major *A. B.* Captain *C. D.* &c.

In the *Navy*, all noblemen are ſtyled according to their quality and office; and all Admirals, who are not Peers, are ſtyled *Honourable*.

The other officers, as in the army.

All Ambaſſadors have the title of Excellency added to their quality; as have all Plenipotentiaries, and Governors abroad, and the Lords Juſtices of *Ireland*.

All Judges, if Privy Councellors, are ſtyled *Right Honourable*; if not, *Honourable*; as,

To the Right Honourable *A. B.* Lord Chancellor.

To the Right Honourable Sir *C. D.* Lord Chief Juſtice.

To the Honourable *E. F.* Eſq; Lord Chief Baron

To the Honourable *G. H.* Eſq; one of the Juſtices of, *&c.*

All other Gentlemen of the law are ſtyled according to their rank or office; every Barriſter having the title of *Eſquire* given him.

All Gentlemen in the Commiſſion of the Peace have the title of *Eſquire* and *Worſhipful*; as have all Sheriffs and Recorders.

The Aldermen and Recorder of *London* are ſtyled *Right Worſhipful*; as are all Mayors of Corporations, except Lord Mayors.

The Governors of hoſpitals, colleges, &c. if conſiſting of Magiſtrates, or have any ſuch among them, are ſtyled *Right Worſhipful*, or *Worſhipful*, as their titles may be.

Incorporated Bodies are called *Honourable*; as,

To the Honourable Court of Directors of the Eaſt-India Company.	Gentlemen, Your Honours.
To the Honourable the Governor, Deputy-Governor, and Directors of the Bank of England,	Gentlemen, Your Honours.

Or elſe *Worſhipful*; as,

To the Maſter and Wardens of the Worſhipful Company of Mercers.	Gentlemen, Your Worſhips.

It is uſual to give the title of *Lady* to the wife of a Knight or Baronet.

The title of *Eſquire* is commonly given to every Gentleman of an independent fortune.

The method of addreſſing men of trade and buſineſs is ſo well known, that it is needleſs to deſcribe it.

PART VI.

CHAP. I.

Of the ARRANGEMENT *of* WORDS *in a Sentence.*

Q. WHAT is the beſt *Arrangement of Words* in a ſentence?

A. That which prevents all ambiguity and brings out the ſenſe clear and diſtinct.

Q. Have

Q. Have you not treated this ſubject in the article of Syntax?

A. Yes; but not with ſufficient accuracy.

Q. What farther obſervations have you to make upon it?

A. It is neceſſary to premiſe, that there are two kinds of ſtyle, the *natural* and the *inverted* or *tranſpoſed*.

Q. What do you mean by a *natural ſtyle?*

A. That where the order of the words correſponds with the natural order of the ideas that compoſe the thought; or to ſpeak more plainly, that where the words ſucceed each other in the order of conſtruction.

Q. What do you mean by an *inverted* or *tranſpoſed ſtyle?*

A. That where the words are thrown out of their natural order, with a view of rendering the ſenſe more diſtinct, or the ſound more melodious.

Q. Give ſome examples of the *natural ſtyle.*

A. "A man may equally affront the company he is in, by engroſſing all the talk, or obſerving a contemptuous ſilence." *Spectator.*

"Our lives are ſpent either in doing nothing at all, or in doing nothing to the purpoſe, or in doing nothing that we ought to do." *Ibid.*

"A little learning is a dangerous thing;
Drink deep, or taſte not the Pierian ſpring."
Pope.

"A perfect judge will read each work of wit
With the ſame ſpirit that its author writ."
Ibid.

In theſe examples the words ſucceed each other in the order of conſtruction, nor is it poſſible to put them into any order that is more natural.

Q. Give ſome examples of an *inverted* or *tranſpoſed ſtyle.*

A. "Of the faſhions prevalent in every country, a few have ariſen, perhaps, from particular temperatures of the climate, a few more from the conſtitution of the government." *Adventurer.*

Here, to render the ſound more melodious, and perhaps the ſenſe more diſtinct, the order of the words is *inverted*

or

or *tranſpoſed*; for the natural order is this; "A few of the faſhions, prevalent in every country, have ariſen, perhaps, &c."

"Achilles' wrath, to Greece the direful ſpring
Of woes unnumber'd, heav'nly goddeſs! ſing."

Pope's Homer's Iliad.

The natural order is this; "Heav'nly goddeſs! ſing Achilles' wrath, the direful ſpring of unnumber'd woes to Greece."

"Of man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe,
With loſs of Eden, till one greater man
Reſtore us and regain the bliſsful ſeat,
Sing, heav'nly muſe! *Milton.*

The natural order is this; "Heav'nly muſe! ſing of man's firſt diſobedience, &c."

"———————— on a ſudden open fly,
With impetuous recoil and jarring ſound,
Th' infernal doors." *Ibid.*

The natural order is this; "Th' infernal doors fly open on a ſudden, with impetuous recoil and jarring ſound."

Q. As you have now ſhewn the difference between a *natural ſtyle*, and an *inverted* or *tranſpoſed one*, I deſire to know what you have to ſay concerning the arrangement of words in a ſentence.

A. Not only ſingle words, but the members of a ſentence ought to be placed next to thoſe which they are intended to qualify or affect: if they are not, they will create ambiguities; they will either lead to a wrong ſenſe, or they will render the ſenſe doubtful and uncertain.

Q. Give an example, where the wrong placing of a word leads to a wrong ſenſe.

A. "The time of the election of a Poet-Laureat being now at hand, it may be proper to give ſome account of the rites and ceremonies anciently uſed at that ſolemnity, and *only* diſcontinued through the neglect and degeneracy of later times." *Guardian.*

Here

Here the adverb *only* ſeems to qualify the participle *diſcontinued*: whereas it is intended to qualify the nouns *neglect* and *degeneracy*: the arrangement therefore ought to be thus:

The time of the election of a Poet-Laureat being now at hand, it may be proper to give ſome account of the rites and ceremonies anciently uſed at that ſolemnity, and diſcontinued through the neglect and degeneracy *only* of later times.

Q. Give an example where the wrong placing of a member of a ſentence, leads to a wrong ſenſe?

A. "A great ſtone that I happened to find *after a long ſearch* by the ſea-ſhore, ſerved me for an anchor."

Swift.

From the arrangement of the members of this ſentence one would be tempted to think that the ſearch was confined to the ſea-ſhore; whereas the meaning is, that the great ſtone was found by the ſea-ſhore: the arrangement therefore ought to be thus;

A great ſtone, that, *after a long ſearch*, I happened to find by the ſea-ſhore, ſerved me for an anchor.

Q. Give an example where the wrong placing of a word renders the ſenſe doubtful and uncertain.

A. "Nor does this falſe modeſty expoſe us *only* to ſuch actions as are indiſcreet, but very often to ſuch, as are highly criminal." *Spectator.*

From this order of the words it is doubtful, whether the adverb *only* relates to the preceding or to the following member of the ſentence; whereas the ſenſe requires that it ſhould relate to the following: the order therefore ſhould be,

"Nor does this falſe modeſty expoſe us to ſuch actions *only* as are indiſcreet, &c."

Q. Give an example where the wrong placing of a member renders the ſenſe doubtful and uncertain.

A. "Socrates, who was the moſt renowned among the Heathens both for wiſdom and virtue, *in his laſt moments* deſires his friends to offer a cock to Æſculapius."

Ibid.

From

From the order in which the members of this ſentence are placed, it is doubtful, whether the words *in his laſt moments* relate to what goes before, or to what follows; but as the ſenſe requires, that they ſhould relate to the latter, the ſentence ought to be arranged thus;

"Socrates, who was the moſt renowned among the Heathens both for wiſdom and virtue, deſires his friends, *in his laſt moments*, to offer a cock to Æſculapius."

CHAP. II.

DIRECTIONS *for* READING *with* PROPRIETY *and* GRACE.

Q. WHAT are the principal things to be obſerved in *reading?*

A. The *Pauſes*, the *Accent*, the *Emphaſis*, the *Cadence*, and the *Tone of Voice*.

Q. What have you to obſerve with regard to the *Pauſes* and the *Accent?*

A. They have been already explained (*ſee pages* 113, 114, &c. 124, 125, &c.) I ſhall only obſerve here, that we ought to take great care to make proper ſtops at the ſeveral *points* and *pauſes*, and to lay the *accent* on the proper ſyllable.

Q. What is the *Emphaſis?*

A. The *Emphaſis* is the ſame with regard to a word, that the accent is with regard to a ſyllable; for as the accent raiſes the voice upon a particular ſyllable, ſo the *Emphaſis* raiſes it upon a particular word: and to lay an *Emphaſis* upon a word, is only to pronounce it with a ſtronger voice than any other word in the ſentence.

Q. How ſhall we know the *emphatical word* in a ſentence?

A. By attending carefully to the chief deſign of the writer or ſpeaker; and that word which ſhews his chief deſign, muſt neceſſarily be the *emphatical word*; as in this queſtion, "*Who* is there? *Who* is evidently the emphatical word.

Q. May

Q. May not a ſentence contain ſeveral *emphatical words?*
A. It may; as,

"Some have at firſt for *wits*, then *poets* paſt,
Turn'd *critics* next, and prov'd plain *fools* at laſt."

Pope.

Here the words *wits*, *poets*, *critics*, and *fools*, are all of them *emphatical.*

Q. Is it not of great conſequence to know which is the *emphatical word* in a ſentence?

A. Of ſo great, that the meaning of the ſame ſentence may be very different, according to the different words on which you lay the *emphaſis*. The following example will make the matter plain:

Will you ride to Town to-day?

This queſtion is capable of being taken in four different ſenſes, according to the different words on which the *emphaſis* is laid.

1. If it be laid on the word *you*, the anſwer may be, *No, but my* brother *will.*

2 If it be laid on the word *ride*, the anſwer may be, *No, but I ſhall* walk.

3. If it be laid on the word *town*, the anſwer may be, *No, for I muſt go into the* country.

4. If it be laid on the word *to day*, the ſenſe is ſomething different from all theſe, and the anſwer may be, *No, but I ſhall* to-morrow.

Thus it appears, that the placing the *emphaſis* upon the right word, is not only requiſite to make us read or ſpeak with propriety, but is even ſometimes indiſpenſably neceſſary to determine the ſenſe of what we read or ſpeak.

Q. What is *Cadence?*

A. *Cadence* is juſt the reverſe of *emphaſis*. *Emphaſis* raiſes the voice; *Cadence* lowers it; or to ſpeak more clearly, there is in reading, as well as in ſinging, a certain note, which is called the key-note, and is that with which we commonly begin to read. *Emphaſis* raiſes the voice above this note; *Cadence* brings it down to it: and in the eaſy

eaſy tranſition of the voice from the one of theſe to the other, the art of reading gracefully does, in a great meaſure, conſiſt.

Q. How ought we to manage the tone of our *voice?*

A. We ought to manage it in ſuch a manner, as to accommodate it to the nature of what we read: in other words, we ſhould read with ſuch an expreſſive *tone* as to render the ſound an echo to the ſenſe. In reading a plain narrative, there is no occaſion for any variety of *tones:* the *pauſes*, the *accent*, the *emphaſis*, and the *cadence*, are the only things to be obſerved in reading matters of this kind. But in expreſſing the different paſſions and affections of the mind, a great variety of *tones* muſt neceſſarily be employed; each paſſion being expreſſed by a *tone* peculiar to itſelf. Thus *Love* is expreſſed by a ſoft, ſmooth, languiſhing tone; *Anger*, by a ſtrong, vehement, and elevated one; *Joy*, by a quick, ſweet, and clear tone; *Sorrow*, by a low, flexible, interrupted one; *Fear*, by a dejected, tremulous, heſitating tone; *Courage*, by a full, bold, and loud one: and ſo of all the other paſſions.

Q. What is the beſt method of learning how to aſſume theſe ſeveral *tones of voice*, when neceſſary?

A. By carefully obſerving the manner of thoſe who are moſt noted for graceful reading or ſpeaking. But a more effectual way ſtill is, really to feel the very paſſions contained in the paſſage we read, and then there is no fear but we ſhall expreſs them naturally; for, making allowance for the difference of temper and complexion, the outward expreſſion of the paſſions is nearly the ſame in all perſons whatever. If, therefore, we would read naturally, that is, properly and gracefully, we muſt make ourſelves complete maſters of the ſubject: we muſt not only take in the full ſenſe, but enter into the ſpirit of our author: for we can never convey his ideas, with ſufficient force, to another, till we feel them ourſelves: we can never read an author well, whom we do not perfectly underſtand and truly reliſh.

Q. Will the ſame rules ſerve for reading poetry as for reading proſe?

A. They will, with theſe two exceptions.

1. At the end of every line, though there be no pauſe

in the ſenſe, we ought to make a little pauſe in the reading, about half as long as at a comma, juſt to ſhew that the line is finiſhed.

2. To favour the meaſure or melody of the verſe, two ſyllables may ſometimes be contracted into one, or the accent transferred from one ſyllable to another. The firſt of the two following lines affords an inſtance of both theſe exceptions:

"Gen'rous converſe; a ſoul exempt from pride;
And love to praiſe, with reaſon on his ſide."

Pope.

The word *generous* conſiſts properly of three ſyllables, which are here contracted into two.

The word *converſe* is here a noun, and therefore ought to have the accent on the firſt ſyllable; but, for the ſake of the meaſure, it has it on the laſt.

Q. Do not ſome Grammarians make a third exception?

A. Yes; they ſay, that certain words muſt be ſounded differently, according to the words with which they rhyme. The word *liberty*, for inſtance, if it rhymes with *free*, *knee*, or any other word ending in *ee*, muſt they ſay, be ſounded as if it were written *libertee*; and if it rhymes with *cry*, *fly*, or any other word ending in *y*, it muſt be ſounded as if it were written *liberti*. But this method of ſounding words ſo as to make them rhyme more perfectly, however common it might be in former times, is now grown obſolete, the beſt readers giving to every word, in poetry as well as proſe, its true and proper ſound without any regard to the rhyme. It may not, however, be amiſs to obſerve this method a little in ſongs and other poems ſet to muſic; and indeed the cuſtom of altering the ſound of words, for the ſake of rhyme, ſeems to have taken its riſe from the ſuppoſition, that all poetry was to be read as if it were ſet to muſic; a ſuppoſition utterly groundleſs, and which, were it adopted, would produce a ſtrange jargon in reading the works even of our moſt melodious poets; witneſs the following couplet of *Pope*, where the concluding words cannot be ſounded in the ſame manner without the utmoſt violence:

"Juſt as a blockhead rubs his thoughtleſs *ſkull*,
And thanks his ſtars he was not born a *fool*." *Pope.*

So,

"Or, as Ixion fix'd, the wretch ſhall *feel*
The giddy motion of the whirling *mill*." *Pope.*

Many other examples might be given from the ſame author, who yet, in the art of rhyming, excells all other poets.

CHAP. III.

Of the TROPES *and* FIGURES *of* RHETORIC.

Q. WHAT is *Rhetoric?*

A. *Rhetoric* is the art of ſpeaking and writing, not merely with propriety, but with elegance, ſpirit, and dignity, in order to inſtruct, perſuade, and pleaſe.

Q. What means does it chiefly employ for this purpoſe?

A. *Tropes* and *Figures*.

Q. What is a *Trope?*

A. A *Trope* is a word removed from its firſt and natural ſignification, and applied to ſomething elſe, which is does not originally ſignify, but only ſtands for it, on account of ſome affinity or reſemblance which it has to it: As in this ſentence, *God is my Rock*. Here the *trope* lies in the word *Rock*; which, in its primary and proper ſenſe, ſignifies nothing leſs than that firm truſt which mankind have in the Maker of all things. Yet becauſe a rock is fixed and immoveable, and a building founded on it will not ſink, it excites in our minds an idea of God's never-failing power, and the ſteady ſupport which good men receive from their dependence upon him.

Q. What is a *Figure?*

A. A *Figure* is the ſame with regard to a whole ſentence, that a *Trope* is with regard to a ſingle word: or rather, it is a manner of ſpeaking different from the common one, and more emphatical; expreſſing a paſſion, or containing a beauty.

Q. What are the principal *Tropes?*

A. A *Meta-*

A. *Metaphor*, *Allegory*, *Metonymy*, *Synechdoche*, *Hyperbole*, *Irony*, and *Catachreſis*.

Q. What is a *Metaphor?*

A. A *Metaphor* is a ſtrange word put for a proper one, on account of its reſemblance and relation to it; or, to be more particular, it is a *ſimile* or *compariſon*, intended to enforce and illuſtrate the thing we ſpeak of, without the ſign of compariſon. Thus, if we ſay, *God is a ſhield to good men*, it is a *Metaphor*, becauſe the ſign of the compariſon is not expreſſed, though the reſemblance, which is the foundation of the *trope*, is plain; for as a ſhield guards him that bears it from the attacks and ſtrokes of an enemy, ſo the providence of God protects good men from all kind of danger. But if we ſay, *God is as a ſhield to good men*, then it becomes a *ſimile* or *compariſon:* ſo that a *metaphor* is a ſtricter and cloſer *compariſon*, and a compariſon a looſer and leſs compact *metaphor*.

Q. What is an *Allegory?*

A. An *Allegory*, according to ſome, is a continuation of metaphors through the ſame ſentence or diſcourſe: according to others, it is a ſentence or diſcourſe, in which one thing is expreſſed, and another underſtood, and is nearly a-kin to a parable or fable. Thus;

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in ſhallows, and in miſeries."

Shakeſpear.

"Farewel, a long farewel, to all my greatneſs!
This is the ſtate of man; to-day he puts forth
The tender leaves of hope; to-morrow bloſſoms,
And bears his bluſhing honours thick upon him;
The third day comes a froſt, a killing froſt,
And when he thinks, good eaſy man, full ſurely
His greatneſs is a ripening, nips his root,
And then he falls as I do." *Ibid.*

In conducting an *Allegory*, care ſhould be taken to continue the ſame metaphor from beginning to end, as nothing is more abſurd than a mixture of metaphors.

Q. What is a *Metonymy?*

A. A *Metonymy* is the putting of one name for another, which it may properly ſtand for on account of the near relation there is between them. Thus a humane prince is called a *Titus;* a cruel one, a *Nero;* and a great *Conqueror,* an *Alexander.*

Q. What is a *Synechdoche?*

A. A *Synechedoche* puts the whole for a part, or a part for the whole; as,

"Thy growing virtues juſtify'd my cares,
And promis'd comfort to my *ſilver hairs.*"

Pope's Homer's Iliad.

That is, to me in my *old age.*

"The ſilent *heart,* which grief aſſails."

Parnel.

The peculiar beauty of this figure conſiſts in marking that part which makes the greateſt figure.

Sometimes a ſingle collective word expreſſes multitudes with more force and energy than plurals could do; as,

"While all its throats *the gallery* extends,
And all the thunder of the *pit* aſcends."

Pope.

That is, *the people* in the *gallery,* and *the people* in the *pit.*

Q. What is an *Hyperbole?*

A. An *Hyperbole* is a trope that goes beyond the bounds of ſtrict truth, and repreſents things as greater or ſmaller, better or worſe, than they really are; as,

"Milton's ſtrong pinion now not heav'n can bound,
Now ſerpent-like in proſe he ſweeps the ground."

Pope.

Caſſius,

Caſſius ſpeaking of Cæſar; ſays,

"Why man, he doth beſtride the narrow world
Like a Coloſſus, and we petty men
Walk under his huge legs, and peep about
To find ourſelves diſhonourable graves."

Shakeſpear.

Q. What is *Irony?*

A. *Irony* is laughing at a man under diſguiſe, by appearing to praiſe or ſpeak well of him, when we really mean the contrary. Thus we ſometimes ſay, "he is a *pretty* fellow truly," when we mean to inſinuate, "that he is a very contemptible fellow." The odious, or ridiculous character of the perſon praiſed, and the air of deriſion with which we beſtow our compliments, plainly ſhew that our words ought to be taken in a ſenſe directly oppoſite to their natural one.

Sarcaſm is a trope of nearly the ſame nature. It conſiſts properly in inſulting a dying or dead perſon with taunts and ſcoffs; but every keen, ſatyrical expreſſion is diſtinguiſhed by the name of a *Sarcaſm.*

Q. What is *Catachreſis?*

A. A *Catachreſis*, or *Abuſe*, borrows the name of one thing to expreſs another; which either has no proper name of its own, or if it has, the borrowed name is more ſurpriſing and agreeable on account of its novelty and boldneſs; thus,

"Phemius! let acts of gods, and heroes old,
What ancient bards in hall and bow'r have told,
Attemper'd to the lyre, your voice employ,
Such the pleas'd *ear will drink* with ſilent joy."

Pope's Homer's Odyſſey.

Q. What are the principal *figures* of *Rhetoric?*

A. *Exclamation, Doubt, Correction, Suppreſſion, Omiſſion, Apoſtrophe* or *Addreſs, Suſpenſion, Interrogation, Prevention, Conceſſion, Repetition, Periphraſis* or *Circumlocution, Amplification, Omiſſion* of *Copulative, Oppoſition, Compariſon, Lively*

Deſcription, *Viſion* or *Image*, *Proſopopœia* or *Perſonification*, *Change* of *Time*, *Change* of *Perſons*, *Tranſition*, *Sentence*, and *Epiphonema*.

Q. What is *Exclamation?*

A. *Exclamation* expreſſes the breaking out and vehemence of any paſſion; as,

" O wretched ſtate! O boſom black as death!
O limed ſoul! that ſtruggling to be free
Art more engag'd!" *Shakeſpear.*

" ——— Help, angels, make eſſay,
Bow ſtubborn knees, and heart with ſtrings of ſteel
Be ſoft as ſinews of the new-born babe;
All may be well."

Q. What is *Doubt?*

A. *Doubt* expreſſes the debate of the mind with itſelf upon any preſſing difficulty; as,

" What ſhould he do? or ſeek his old abodes?
Or herd among the deer, and ſkulk in woods?
Here ſhame diſſuades him, there his fear prevails,
And each by turns his aching heart aſſails."
Addiſon.

" It muſt be ſo—Plato thou reaſon'ſt well—
Elſe whence this pleaſing hope, this fond deſire,
This longing after Immortality?
Or whence this ſecret dread, and inward horror,
Of falling into nought? Why ſhrinks the ſoul
Back on herſelf, and ſtartles at deſtruction?
'Tis the divinity that moves within us;
'Tis heav'n itſelf that points out an hereafter,
And intimates eternity to man.
Eternity! thou pleaſing, dreadful thought!
Through what variety of untry'd being,
Through what new ſcenes and changes muſt we paſs!
—The wide, th' unbounded proſpect lies before me;
But ſhadows, clouds, and darkneſs reſt upon it.
Here will I hold. If there's a pow'r above us,

(And

(And that there is, all nature cries aloud
Through all her works) he muſt delight in virtue;
And that which he delights in, muſt be happy.
But when? or where? This world was made for Cæſar.
I'm weary of conjectures—this muſt end 'em.
Thus am I doubly arm'd. My death and life,
My bane and antidote are both before me.
This in a moment brings me to an end;
But this informs me I ſhall never die.
The ſoul, ſecur'd in her exiſtence, ſmiles
At the drawn dagger, and defies its point:
The ſtars ſhall fade away, the ſun himſelf
Grow dim with age, and Nature ſink in years;
But thou ſhalt flouriſh in immortal youth,
Unhurt amidſt the war of elements,
The wreck of Nature, and the cruſh of worlds."

Addiſon.

"To be, or not to be?—that is the queſtion—
Whether 'tis nobler in the mind to ſuffer
The ſlings and arrows of outrageous fortune,
Or to take arms againſt a ſea of troubles,
And by oppoſing end them?—To die,—to ſleep,—
No more; and by a ſleep, to ſay, we end
The heart-ach, and the thouſand natural ſhocks
That fleſh is heir to;—'tis a conſummation
Devoutly to be wiſh'd. To die—to ſleep—
To ſleep? perchance to dream; ay, there's the rub:
For in that ſleep of death what dreams may come,
When we have ſhuffled off this mortal coil,
Muſt give us pauſe;—there's the reſpect
That makes calamity of ſo long life:
For who would bear the whips and ſcorns of time,
Th' oppreſſor's wrong, the proud man's contumely,
The pangs of deſpis'd love, the law's delay,
The inſolence of office, and the ſpurns
That patient merit of the unworthy takes,
When he himſelf might his quietus make
With a bare bodkin? Who would fardels bear,
To groan and ſweat under a weary life,

But

But that the dread of ſomething after death,
(That undiſcover'd country from whoſe bourne
No traveller returns) puzzles the will,
And makes us rather bear thoſe ills we have,
Than fly to others that we know not of!
Thus conſcience does make cowards of us all,
And thus the native hue of reſolution
Is ſicklied o'er with the pale caſt of thought;
And enterprizes of great pith and moment
With this regard their currents turn awry,
And loſe the name of action." *Shakeſpear.*

Q. What is *Correction?*

A. *Correction* is a figure, by which a man retracts or recalls what he had ſaid or reſolved: as, "What is it then can give men the heart and courage?—but I recal that word, becauſe it is not true courage, but fool-hardineſs.—to out-brave the judgments of God?"

Tillotſon.

Q. What is *Suppreſſion?*

A. *Suppreſſion* is a figure, by which a perſon in a rage, or any other diſturbance of mind, ſpeaks not out all he means, but ſuddenly breaks off his diſcourſe. Thus the gentleman in *Terence*, extremely incenſed againſt his enemy, only accoſts with this abrupt ſaying, *Thou of all*—that is, *of all ſcoundrels the greateſt;* but the violence of his paſſion choaked up his voice, and prevented his uttering the reſt of the ſentence.

Q. What is *Omiſſion?*

A. *Omiſſion* is when an author pretends that he omits or conceals what he really declares: as, "I do not mention his treachery to his friends; I take no notice of his cruelty to his enemies; I paſs over his ingratitude to his benefactors, &c.

Q. What is an *Apoſtrophe?*

A. *Apoſtrophe* or *Addreſs* is when, in a vehement commotion, a man turns himſelf on all ſides, and applies to the living and the dead, to angels and men, to rocks, groves, and rivers; as,

——— "Thou ſun, ſaid I, fair light!
And thou enlighten'd earth, ſo freſh and gay!

Ye

Ye hills and dales, ye rivers, woods, and plains!
And ye that live and move, fair creatures, tell,
Tell, if ye ſaw, how I came thus, how here."

Milton.

Q. What is *Suſpenſion?*

A. *Suſpenſion* begins and carries on a ſentence in ſuch a manner as pleaſes the reader all along, and keeps him in expectation of ſomething conſiderable at the end; as,

"No ceremony that to the great belongs,
Not the king's crown, nor the deputed ſword,
The marſhal's truncheon, nor the judge's robe,
Become them with one half ſo good a grace,
As mercy does."

Shakeſpear.

Q. What is *Interrogation?*

A. *Interrogation* is, when the writer or ſpeaker propoſes queſtions and returns anſwers; not as if he were in a ſpeech or continued diſcourſe, but in dialogue or conference with his reader, hearer, or adverſary; thus,

"Tell me, will you go about and aſk one another, *What news?* What can be more aſtoniſhing news than this, that the *man of Macedon* makes war upon the *Athenians*, and diſpoſes of the affairs of *Greece? Is Philip dead? No, but he's ſick.* What ſignifies it to you whether he be dead or alive? For if any thing happen to this Philip, you'll immediately raiſe up another."

Demoſthenes.

"To-morrow, didſt thou ſay!
Methought I heard Horatio ſay, To-morrow.
Go to—I will not hear of it—To-morrow!
'Tis a ſharper, who ſtakes his penury
Againſt thy plenty—who takes thy ready caſh,
And pays the nought but wiſhes, hopes, and promiſes,
The currency of idiots—Injurious bankrupt,
That gulls the eaſy creditor!—To-morrow!
It is a period no where to be found
In all the hoary regiſters of time,
Unleſs perchance in the fool's calendar.
Wiſdom diſclaims the word, nor holds ſociety
With thoſe who own it. No, my Horatio,
'Tis fancy's child, and folly is its father,

Wrought

Wrought of ſuch ſtuff as dreams are; and baſeleſs
As the fantaſtic viſions of the evening.
But ſoft, my friend—arreſt the preſent moments;
For be aſſur'd they all are arrant tell-tales;
And tho' their flight be ſilent, and their path
Trackleſs, as the winged couriers of the air,
They poſt to heav'n, and there record thy folly:
Becauſe, though ſtation'd on th' important watch,
Thou, like a ſleeping, faithleſs centinel,
Didſt let them paſs unnotic'd, unimprov'd.
And know, for that thou ſlumber'dſt on the guard,
Thou ſhalt be made to anſwer at the bar
For every fugitive: and when thou thus
Shalt ſtand impleaded at the high tribunal
Of hood-wink'd juſtice, who ſhall tell thy audit?
Then ſtay the preſent moment, dear Horatio;
Imprint the marks of wiſdom on its wings.
'Tis of more worth than kingdoms! far more precious
Than all the crimſon treaſures of life's fountain.
O! let it not elude thy graſp, but like
The good old Patriarch upon record,
Hold the fleet angel faſt, until he bleſs thee.

Dr. Cotton.

Q. What is *Prevention?*

A. *Prevention* is, when an author ſtarts an objection, which he foreſees may be made againſt any thing he affirms, deſires, or recommends; and gives an anſwer to it; as,

"Our fathers lov'd rank ven'ſen. You ſuppoſe
Perhaps, young men! our fathers had no noſe.
Not ſo: a buck was then a week's repaſt,
And 'twas their point, I ween to make it laſt."

Pope.

Q. What is *Conceſſion?*

A. *Conceſſion* freely allows ſomething that might yet bear a diſpute, to obtain ſomething that a man would have granted to him, and which he thinks cannot fairly be denied; as,

"I am, Sir, I own, a pimp, the common bane of youth, a perjured villain, a very peſt; but I never did *you* an injury."

Terence.

Q. What

Q. What is *Repetition?*

A. *Repetition* is a figure which gracefully and emphatically repeats either the ſame words, or the ſame ſenſe in different words; as,

" Ay, ay; and ſhe hath offer'd to the doom,
(Which unrevers'd ſtands in effectual force)
A ſea of melting pearl, which ſome call tears;
Theſe at her father's churliſh feet ſhe tender'd;
With them, upon her knees, her humble ſelf,
Wringing her hands, whoſe whiteneſs ſo became them,
As if but now they waxed pale for woe.
But neither bended knees, pure hands held up,
Sad ſighs, deep groans, nor ſilver-ſhedding tears,
Could penetrate her uncompaſſionate Sire."

Shakeſpear.

" With the converſing I forget all time;
All ſeaſons and their change, all pleaſe alike,
Sweet is the breath of morn, her riſing ſweet,
With charm of earlieſt birds; pleaſant the ſun,
When firſt on this delightful land he ſpreads
His orient beams, on herb, tree, fruit, and flow'r,
Gliſt'ring with dew; fragrant the fertile earth
After ſoft ſhowers; and ſweet the coming on
Of grateful evening mild, the ſilent night
With this her ſolemn bird, and this fair moon,
And theſe the gems of heav'n, her ſtarry train:
But neither breath of morn, when ſhe aſcends
With charm of earlieſt birds, nor riſing ſun
On this delightful land, nor herb, fruit, flow'r,
Nor grateful evening mild, nor ſilent night,
With this her ſolemn bird, nor walk by moon,
Or glittering ſtar-light, without thee is ſweet."

Milton.

Q. What is *Periphraſis* or *Circumlocution?*

A. *Periphraſis* or *Circumlocution* is a figure, which, for the ſake of decency or ſafety, and ſometimes merely for variety or ornament, expreſſes a thing in more words than are neceſſary; as,

——————— " Now is the pleaſant time,
The cool, the ſilent, ſave where ſilence yields,

To

To the night-warbling bird, that now awake
Tunes ſweeteſt his love-labour'd ſong—"

Milton.

Q. What is *Amplification?*

A. *Amplification* is when every chief expreſſion in a period adds ſtrength and force to what went before; and ſo the ſenſe all along heightens, till the period be agreeably and vigorouſly cloſed; as,

"What a piece of work is man! how noble in reaſon! how infinite in faculties! in form and moving how expreſs and admirable! in action how like an angel! in apprehenſion how like a god!" *Shakeſpear.*

Climax or *Gradation* is nearly allied to this figure: it is when the word or expreſſion, which ends the firſt member of a ſentence, begins the ſecond, and ſo on till the period is cloſed; as,

——————— "Give me the cup,
And let the kettle to the trumpets ſpeak,
The trumpets to the cannoneers within,
The cannons to the heavens, the heavens to the earth,
Now the King drinks to Hamlet——" *Ibid.*

Q. What is *Omiſſion* of *Copulative?*

A. *Omiſſion* of *Copulative* is when the conjunctions, or little particles that connect words together, are left out, to repreſent haſte, or eagerneſs of paſſion; as,

"We will be revenged: revenge! about! ſeek!
Burn! fire! kill! ſlap! let not a traitor live." *Ibid.*

Sometimes a repetition of *Copulatives* has likewiſe its beauty: it ſerves to ſhew, that every word in the ſentence is emphatical; as,

——————— "Now from the north
Of Norumbega, and the Samoeid ſhore,
Burſting their brazen dungeon, arm'd with ice,
And ſnow, and hail, and ſtormy guſt, and flaw,
Boreas, and Cæcias, and Argeſtes loud,
And Tracias rend the woods, and ſeas upturn."

Milton.

Q. What is *Oppoſition?*

A. *Oppoſition*

A. *Oppoſition* is a figure, by which things very different or contrary are compared and placed together, that the difference may appear the more remarkable; as,

" His years but young, but his experience old;
His head unmellow'd, but his judgment ripe."

Shakeſpear.

The character of a fop, and that of a rough warrior, are beautifully oppoſed or contraſted in the following paſſage:

" My Liege, I did deny no priſoners;
But I remember, when the fight was done,
When I was dry with rage, and extreme toil,
Breathleſs and faint, leaning upon my ſword;
Came there a certain Lord, neat, trimly dreſs'd,
Freſh as a bridegroom; and his chin, new reap'd,
Shew'd like a ſtubble land at harveſt-home.
He was perfumed like a milliner;
And 'twixt his finger and his thumb he held
A pouncet-box; which ever and anon
He gave his noſe;—and ſtill he ſmil'd and talk'd;
And as the ſoldiers bare dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a ſlovenly, unhandſome corſe
Betwixt the wind and his nobility.
With many holiday and lady terms
He queſtion'd me; among the reſt demanded
My pris'ners, in your Majeſty's behalf:
I then all ſmarting with my wounds; being gall'd
To be ſo peſter'd with a popinjay;
Out of my grief, and my impatience,
Anſwer'd, neglectingly, I know not what;
He ſhould, or ſhould not: for he made me mad,
To ſee him ſhine ſo briſk, and ſmell ſo ſweet,
And talk ſo like a waiting gentlewoman,
Of guns, and drums, and wounds; (God ſave the mark!)
And telling me, the ſovereign'ſt thing on earth
Was ſpermaciti for an inward bruiſe;
And that it was great pity, ſo it was,
This villainous ſaltpetre ſhould be digg'd
Out of the bowels of the harmleſs earth,

Which many a good, tall fellow had deſtroy'd
So cowardly; and but for theſe vile guns
He would himſelf have been a ſoldier."

Shakeſpear.

"Here Thou, great Anna! whom three realms obey,
Doſt ſometimes counſel take——and ſometimes tea."

Pope's Rape of the Lock.

"Not louder ſhrieks to pitying heav'n are caſt,
When huſbands, or when lap-dogs, breathe their laſt."

Ibid.

Q. What is *Compariſon?*

A. *Compariſon* beautifully ſets off and illuſtrates a thing by comparing it to another, to which it bears a manifeſt relation and reſemblance; as,

——————— "She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damaſk cheek: ſhe pin'd in thought;
And, with a green and yellow melancholy,
She ſat like Patience on a monument,
Smiling at grief." *Shakeſpear.*

——————— "O thou Goddeſs,
Thou divine nature! How thyſelf thou blazon'ſt
In theſe two princely boys! They are as gentle
As Zephyrs blowing below the violet,
Not wagging his ſweet head; and yet as rough
(Their royal blood inchaf'd) as the rud'ſt wind,
That by the top doth take the mountain-pine,
And make him ſtoop to the vale." *Ibid.*

——— "The noble ſiſter of Poplicola,
The moon of Rome; chaſte as the iſicle,
That's curl'd by the froſt from pureſt ſnow,
And hangs on Dian's temple." *Ibid.*

"He ſcarce had ceas'd, when the ſuperior fiend
Was moving toward the ſhore; his pond'rous ſhield,
Etherial temper, maſſy, large, and round,
Behind him caſt; the broad circumference
Hung on his ſhoulders like the moon, whoſe orb
Through optic glaſs the Tuſcan artiſt views

At

At ev'ning from the top of Feſole,
Or in Valdarno, to deſcry new lands,
Rivers, or mountains, in her ſpotty globe."

Milton.

" Thus breathing death, in terrible array,
The cloſe-compacted legions urg'd their way:
Fierce they drove on, impatient to deſtroy;
Troy charg'd the firſt, and Hector firſt of Troy.
As from ſome mountain's craggy forehead torn,
A rock's round fragment flies with fury borne,
(Which from the ſtubborn ſtone a torrent rends)
Precipitate the pondrous maſs deſcends;
From ſteep to ſteep the rolling ruin bounds;
At ev'ry ſhock the crackling wood reſounds:
Still gathering force, it ſmokes; and urg'd amain,
Whirls, leaps, and thunders down, impetuous to the plain:
There ſtops—ſo Hector. Their whole force he prov'd,
Reſiſtleſs when he rag'd; and when he ſtop'd, unmov'd."

Pope's Homer's Iliad.

" But O, my muſe, what numbers wilt thou find,
To ſing the furious troops in battle join'd?
Methinks I hear the drum's tumultuous ſound,
The victor's ſhouts and dying groans confound,
The dreadful burſt of cannon rend the ſkies,
And all the thunder of the battle riſe.
'Twas then great Marlbro's mighty ſoul was prov'd,
That in the ſhock of charging hoſts unmov'd,
Amidſt confuſſion, horror, and deſpair,
Examin'd all the dreadful ſcenes of war:
In peaceful thought the field of death ſurvey'd,
To fainting ſquadrons ſent a timely aid,
Inſpir'd repuls'd battalions to engage,
And taught the doubtful battle where to rage.
So when an angel, by divine command,
With riſing tempeſts ſhakes a guilty land,
Such as of late o'er pale Britannia paſt,
Calm and ſerene he drives the furious blaſt,
And, pleas'd the Almighty's orders to perform,
Rides in the whirlwind, and directs the ſtorm."

Addiſon.

" To ſpoil the ſlain the ardent victor flew:
The Spartan bands the bloody ſhock renew;
Fierce to the charge with ten-fold rage return,
And all at once with thirſt of veng'ance burn;
O'er all the field the raging tumult grows;
And ev'ry helmet rings with ſounding blows:
But moſt around the Argive hero dead;
There toil the mightieſt, there the braveſt bleed:
As when outrageous winds the ocean ſweep,
And from the bottom ſtir the hoary deep;
O'er all the watr'y plain the tempeſt raves,
Mixing in conflict loud the angry waves:
But where ſome pointed cliff the ſurface hides,
Whoſe top unſeen provokes the angry tides,
With ten-fold fury there the billows fly,
And mount in ſmoke, and thunder to the ſky."

Wilkie.

Q. What is *lively Deſcription?*

A. *Lively Deſcription* is ſuch a ſtrong and beautiful repreſentation of a thing, as gives the reader a clear and diſtinct view of it; as,

" With wrinkled brows, with nods, with rolling eyes,
I ſaw a ſmith ſtand with his hammer thus,
The whilſt his iron did on the anvil cool,
With open mouth ſwallowing a tailor's news;
Who, with his ſhears and meaſure in his hand,
Standing on ſlippers, which his nimble haſte
Had falſely thurſt upon contrary feet,
Told of a many thouſand warlike French,
That were embattled and rank'd in Kent."

Shakeſpear.

" Her father lov'd me; oft invited me;
Still queſtion'd me the ſtory of my life,
From year to year: the battles, ſieges, fortunes,
That I have paſt.
I ran it through, e'en from my boyiſh days,
To the very moment that he bade me tell it;
Wherein I ſpoke of moſt diſaſt'rous chances,
Of moving accidents by flood and field;
Of hair-breadth 'ſcapes i' th' imminent deadly breach;

Of

Of being taken by the inſolent foe,
And ſold to ſlavery; of my redemption thence,
And with it all my travel's hiſtory.
——————— All theſe to hear
Would Deſdemona ſeriouſly incline;
But ſtill the houſe affairs would draw her thence,
Which ever as ſhe could with haſte deſpatch,
She'd come again, and with a greedy ear
Devour up my diſcourſe: which I obſerving,
Took once a pliant hour, and found good means
To draw from her a prayer of earneſt heart,
That I would all my pilgrimage dilate,
Whereof by parcels ſhe had ſomething heard,
But not diſtinctively. I did conſent,
And often did beguile her of her tears,
When I did ſpeak of ſome diſtreſsful ſtroke,
That my youth ſuffer'd My ſtory being done,
She gave me for my pains a world of ſighs;
She ſwore, in faith 'twas ſtrange, 'twas paſſing ſtrange—
'Twas pitiful, 'twas wond'rous pitiful—
She wiſh'd ſhe had not hear'd it:—yet ſhe wiſh'd,
That heav'n had made her ſuch a man —She thank'd me,
And bade me, if I had a friend that lov'd her,
I ſhould but teach him how to tell my ſtory,
And that would woo her. On this hint I ſpake:
She lov'd me for the dangers I had paſs'd,
And I lov'd her that ſhe did pity them:
This only is the witchcraft I have us'd."

Shakeſpear.

——— " All the world's a ſtage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his life plays many parts;
His acts being ſeven ages. At firſt the infant,
Muling and pewking in the nurſe's arms;
And then the whining ſchool-boy, with his ſatchel,
And ſhining morning face, creeping, like ſnail,
Unwillingly to ſchool. And then the lover,
Sighing like furnace, with a woeful balad
Made to his miſtreſs's eye-brow. Then a ſoldier,
Full of ſtrange oaths, and bearded like a pard,

Jealous in honour, ſudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the juſtice,
In fair round belly, with good capon lin'd
With eyes ſevere, and beard of formal cut,
Full of wiſe ſaws and modern inſtances,
And ſo he plays his part. The ſixth age ſhifts
Into the lean and ſlipper'd pantaloon,
With ſpectacles on noſe, and pouch on ſide;
His youthful hoſe well ſav'd, a world too wide
For his ſhrunk ſhank; and his big manly voice,
Turning again toward childiſh treble, pipes
And whiſtles in his ſound.—Laſt ſcene of all,
That end this ſtrange eventful hiſtory,
Is ſecond childneſs, and mere oblivion,
Sans teeth, ſans eyes, ſans taſte, ſans every thing."

Shakeſpear.

The following deſcription of Dover Cliff is a beautiful inſtance of this figure:

"Come on, Sir, here's the place—ſtand ſtill. How fearful
And dizzy 'tis to caſt one's eyes ſo low,
The crows and choughs, that wing the midway air,
Shew ſcarce ſo groſs as beetles. Halfway down
Hangs one that gathers ſamphire; dreadful trade!
Methinks, he ſeems no bigger than his head.
The fiſhermen that walk upon the beach,
Appear like mice; and yon tall anchoring bark,
Diminiſh'd to her cock; her cock, a buoy
Almoſt too ſmall for ſight. The murmuring ſurge,
That on th' unnumber'd idle pebbles chafes,
Cannot be heard ſo high. I'll look no more,
Leſt my brain turn, and the deficient ſight,
Topple down headlong." *Ibid.*

"O you hard hearts! you cruel men of Rome!
Knew ye not Pompey? many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms; and there have ſat
The live-long day with patient expectation
To ſee great Pompey paſs the ſtreets of Rome.

And

And when you ſaw his chariot but appear,
Have you not made an univerſal ſhout,
That Tyber trembled underneath his banks,
To hear the replication of your ſounds,
Made in his concave ſhores?" *Shakeſpear.*

The following paſſage contains at once a lively deſcription and a bold compariſon:

"They ended parley, and both addreſs'd for fight
Unſpeakable, for who, though with the tongue
Of angels, can relate, or to what things
Liken on earth conſpicuous, that may liſt
Human imagination to ſuch height
Of god-like pow'r? For likeſt gods they ſeem'd,
Stood they or mov'd, in ſtature, motion, arms,
Fit to decide the empire of great Heav'n.
Now wav'd their fiery ſwords, and in the air
Made horrid circles: two broad ſuns, their ſhields,
Blaz'd oppoſite, while expectation ſtood
In horror: from each hand with ſpeed retir'd,
Where erſt was thickeſt fight, th' angelic throng,
And left large field, unſafe within the wind
Of ſuch commotion: ſuch, as to ſet forth
Great things by ſmall, if Nature's concord broke,
Among the conſtellations war were ſprung,
Two planets, ruſhing from aſpect malign,
Of fierceſt oppoſition, in mid ſky
Should combat, and their jarring ſpheres confound."
Milton.

Q. What is *Viſion* or *Image?*

A. *Viſion* or *Image*, though commonly diſtinguiſhed from the foregoing figure, is nearly a-kin to it. It is a repreſentation of things diſtant and unſeen, in order to raiſe wonder, terror, pity, or any other paſſion, made with ſo much life, and ſpirit, that as the poet has a full view of the whole ſcene he deſcribes, ſo he makes his readers ſee it in the ſame ſtrong light.

"The poet's eye, in a fine phrenzy rolling,
Doth glance from heav'n to earth, from earth to heav'n.
And, as imagination bodies forth

The

The forms of things unknown, the poet's pen
Turns them to ſhape, and gives to airy nothing
A local habitation and a name.' *Shakeſpear.*

——————— "Now ſtorming fury roſe
And clamour, ſuch as heard in heaven till now
Was never; arms on armour claſhing bray'd
Horrible diſcord, and the madding wheels
Of brazen chariots rag'd; dire was the noiſe
Of conflict; over head the diſmal hiſs
Of fiery darts in flaming vollies flew,
And flying vaulted either hoſt with fire.
So under fiery cope together ruſh'd
Both battles main, with ruinous aſſault
And inextinguiſhable rage; all heav'n
Reſounded; and had earth been then, all earth
Had to her centre ſhook." *Milton.*

——————— "Him the Almighty power
Hurl'd headlong flaming from th' eternal ſky,
With hideous ruin and combuſtion, down
To bottomleſs perdition, there to dwell
In adamantine chains and penal fire,
Who durſt defy th' Omnipotent to arms." *Ibid.*

"Odious! in woollen! it would a ſaint provoke,"
Were the laſt words that poor Narciſſa ſpoke;
"No, let a charming chintz, and Bruſſels lace,
Wrap my cold limbs, and ſhade my lifeleſs face;
One would not, ſure, be frightful when one's dead—
And—Betty—give this cheek a little red." *Pope.*

"I give and I deviſe," (old Euclio ſaid,
And ſigh'd) "my lands and tenements to Ned."
Your money, Sir? "My money, Sir? what all!
"Why,—if I muſt—(then wept) I give it Paul."
The manor, Sir!—"The manor? hold, he cry'd,
"Not that,—I cannot part with that,"—and dy'd.
Ibid.

Q. What is *Proſopopœia*, or *Perſonification?*

A. *Proſopopœia*, or *Perſonification*, is the raiſing of qualities or things inanimate into perſons, and deſcribing them

them as living and rational beings. This is, at once, the fineſt and the boldeſt figure in rhetoric, and the moſt common in poetry. Many inſtances of it are to be found in Milton's *Allegro* and *Penſeroſo*. The following paſſage too affords a very beautiful example of it:

"How many thouſands of my pooreſt ſubjects
Are at this hour aſleep! O gentle ſleep,
Nature's ſoft nurſe, how have I fright'd thee,
That thou no more wilt weigh my eye-lids down,
And ſteep my ſenſes in forgetfulneſs!
Why rather, ſleep, ly'ſt thou in ſmoky cribs,
Upon uneaſy pallets ſtretching thee,
And huſh'd with buzzing night-flies to thy ſlumber,
Than in the perfum'd chambers of the great,
Under the canopies of coſtly ſtate,
And lull'd with ſounds of ſweeteſt melody?
O thou dull God! why ly'ſt thou with the vile,
In loathſome beds, and leav'ſt the kingly couch
A watch-caſe, or a common larum-bell?
Wilt thou, upon the high and giddy maſt,
Seal up the ſhip-boy's eyes, and rock his brains
In cradle of the rude imperious ſurge,
And in the viſitation of the winds,
Who take the ruffian billows by the top,
Curling their monſtrous heads, and hanging them
In deaf'ning clamours on the ſlipp'ry ſhrouds,
That, with the hurly, death itſelf awakes?
Can'ſt thou, O partial ſleep, give thy repoſe
To the wet ſea-boy, in an hour ſo rude;
And, in the calmeſt and the ſtilleſt night,
With all appliances and means to boot,
Deny it to a King? Then, happy low! lie down;
Uneaſy lies the head that wears a crown."

Shakeſpear.

——————— "As when to them who ſail
Beyond the Cape of Hope, and now are paſt
Mozambic, off at ſea north-eaſt winds blow
Sabean odours from the ſpicy ſhore
Of Araby the Bleſt; with ſuch delay

Well

Well pleas'd they ſlack their courſe, and many a league
Cheer'd with the grateful ſmell old Ocean ſmiles.

Milton.

Q. What is *Change of Time?*

A. *Change of Time* is when things done and paſt are deſcribed as now doing and preſent; as,

"So ſpoke the Dame, but no applauſe enſu'd:
Belinda frown'd, Thaleſtris called her Prude.
"To arms, to arms! the fierce virago cries,
And ſwift as light'ning to the combat flies.
All ſide in parties, and begin the attack;
Fans clap, ſilks ruſtle, and tough whale-bones crack;
Heroes' and Heroines' ſhouts confus'dly riſe,
And baſs and treble voices ſtrike the ſkies."

Pope.

"And now with ſhouts and ſhocking armies clos'd,
To lances lances, ſhields to ſhields oppos'd;
Hoſt againſt hoſt the ſhadowy legions drew,
The ſounding darts, an iron tempeſt, flew.
Victors and vanquiſh'd join promiſcuous cries,
Triumphing ſhouts and dying groans ariſe,
With ſtreaming blood the ſlipp'ry field is dy'd,
And ſlaughter'd heroes ſwell the dreadful tide."

Pope's Homer's Iliad.

Q. What is *Change of Perſon?*

A. *Change of Perſon* is when a ſpeaker, in a violent paſſion, addreſſes himſelf firſt to one perſon, and then to another; as,

"Pr'ythee, go in thyſelf; ſeek thine own eaſe;
This tempeſt will not give me leave to ponder
On things would hurt me more—but I'll go in;
In boy, go firſt. You houſeleſs poverty!—
Nay, get thee in; I'll pray, and then I'll ſleep—
Poor naked wretches, whereſoe'er you are,
That bide the pelting of this pitileſs ſtorm!
How ſhall your houſeleſs heads, and unfed ſides,

Your

Your loop'd and window'd raggedneſs defend you
From ſeaſons ſuch as theſe?—O, I have ta'en
Too little care of this? Take phyſic, Pomp!
Expoſe thyſelf to feel what wretches feel,
That thou may'ſt ſhake the ſuperflux to them,
And ſhew the heavens more juſt. *Shakeſpear.*

Q. What is *Tranſition?*

A. *Tranſition* is of two ſorts:

1. The firſt is when a ſpeech is introduced abruptly, without expreſs notice given of it; as,

"Both turn'd, and under open ſky ador'd
The God that made both ſky, air, earth, and heav'n:
—— Thou alſo mad'ſt the night,
Maker Omnipotent! and thou the day!" *Milton.*

To this figure may be referred the leaving out of *He ſaid* and *He replied* in dialogues, which tends greatly to enliven the narrative.

2. The ſecond ſort of *Tranſition* is when a writer ſuddenly ſtarts from one ſubject to another, which ſeems at firſt to have no ſort of relation to it, but is, nevertheleſs, ſecretly connected with it, and ſerves to place it in a ſtronger light. This kind of *Tranſition* is moſt common in Lyric Poetry.

Q. What is *Sentence?*

A. *Sentence* is a pertinent obſervation, containing much ſenſe in a few words; as,

"The calumny of enemies is leſs dangerous than the flattery of friends."

Q. What is *Epiphonema?*

A. *Epiphonema* is an exclamation, containing a lively remark placed at the end of a diſcourſe or narration; as,

"In heav'nly minds can ſuch perverſeneſs dwell."
Milton.

THE END.

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